

INDONESIAN RĀMĀYAṆA

VOLUME 3

SOEWITO SANTOSO

RAMAYANA KAKAWIN

VOLUME 3

SOEWITO SANTOSO

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XXII

58. Sañ Nilārṣabha Gandhamādana Dhanurdhara Gawa Gawayā,
 Tāra Krēndana Indrajānu kalawan Śatabali Winata,
 mwañ sañ Dhūmra Gawākṣa Bhīmamuka Mainda Śarabha Wrēṣabha,
 sañ Sampāti Darīmukādi nikanān prawagabala masö.
 Nīla, Arṣabha, Gandhamādana, Dhanurdhara, Gawa, Gawayā, Tāra,
 Krēndana, Indrajānu, Śatabali, Winata, Dhūmra, Gawākṣa, Bhīmamukha,
 Mainda, Śarabha, Wrēṣabha, Sampāti, Darimuka were the commanders of
 the attacking monkey-army.

59. Sañkēp kapwa mañuṇḍa parwwata wanēh mamawa watu magōñ,
 tūta n wānara miśra masrañ anikēl kayu-kayu kumupak,
 kapwā tā umasö mañēmbuli parēñ sarabhasa mamalu,
 mañduk lēn manibēñ gunuñ kaparupuh watu malatu-latu.
 a. CDE parbwata. mamawā.

They were well-equipped with stones and mountains, followed by the
 ordinary monkey-soldiers who were armed with branches of trees. They
 attacked simultaneously, beating and stabbing wildly or throwing stones
 and mountains which fell apart, emitting fire-sparks.

60. Tar pawyat sira sañ dinuk ginurumuñ sana-sini liniput,
 bēntar parwwata lēn śilātala asiñ tēka ri sira rēmuk,
 bhasmibhūta lēbū nya bhīṣaṇa mēlēk gaganatala pētēñ,
 mēnguñ rāt kumētug hudan awu sēdēñ nira pinarēbutan.
 b. BCDE parbwata.

The one they attacked with their weapons was not injured, the mountains
 and stones were smashed on impact and turned to dust which billowed up
 into the air looking very terrifying. The earth shook, and dust whirled up
 when he was covered all over by monkeys.

61. Ghora n bāyu riwut-siwat-siwut awū n bala ya mawalikan,
 tan ton déśa nikañ rañāṅgaṇa pētēñ patigaga-gagapi,
 sakrodhoddhata Kumbhakarnṇa magalak kadi liman awērō,
 r-ambah tañ kapipil ya kēdēkan akik saka pitu saka pāt.

Thunderstorm was ranging, dust was rising in billows, the monkey host
 were in confusion. They could not see anything in the battlefield as it was
 pitch dark. Kumbhakarnṇa was furious, like a rutting elephant. The
 monkeys were trampled down and trodden, yelling out of pain by sevens or
 fours.

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62. Lèn tañ wré pinañan wanèh pinipitan hana ta hinapitan,
mwañ tēṇḍas nya rēmēk-rēmuk tinēlisik mata mētu kapticil,
lèn kontal riñ awaṇ-[ñ]awañ mati tinūb ryyaṇin-añiniñ iruñ,
kwèh kēsöp kapisan kagēntus in upil kadi ta watu ridañ.
b. B matu. d. BCDE upil nya kadi.

Further there were monkeys he devoured, others were crushed or pinched to death. Other monkeys were knocked on their heads, their eyes were pulled out. There were others who were flung into the air blown by the wind coming out of his nostrils, and many were sucked into his nose and killed when they were dashed on the dried mucus which was like rocks.

63. Śirṇṇa ṇ* wré ginilut hanēnigit-igit manahut analuki,
ndā tan pamyati tan [n] arin mati kulit nya cacal alulunan,
mamwas rāh nya humīs wanèh kaputihan hana ta katitihan,
dé niñ wuñkal agōñ kasaṇḍuñ i kaliñkiñan i suku nira.

*DE. a. BCK śirṇṇa. c. B kapituhan.

The monkeys were destroyed and devoured. There were some who were bitten, but still bit back and stabbed him, but he could not be injured, and the monkeys were killed constantly with skinned bodies. Blood flowed down. Other monkeys turned pale as they were caught under stones which were kicked off by his toes.

64. Jrih tañ wānara tan wēnañ ya mapulih mawēdi giri-girin.
n-toṇ rowaṇ nya asin masō mati atah taya maluyahurip,
tātan rākṣasa pañhiḍep nya alapanta ya juga sakala,
yékondur nya muwah katūb kapalupuy taya ta mamulihi.
d. C mapuliha.

The monkeys were afraid and did not dare to attack, when they saw that whoever came near was killed and nobody was alive. He was not a demon, they thought, but the god of Death. That made them retreat again, their ranks broken and could not regroup again.

65. Tat kālān palayū tikañ kapibalāmana-mana mananā,
mojar tékana sañ Wibhiṣaṇa ri sañ Raghusutawijaya,
yatnā sañ prabhu haywa nātha humēnēñ biṣama tēmēñ iké,
byakta ṇ wānara hēntya dé nya yadiyan hēnēñakēna iké.
a. BCDE nikañ. c. BCDE tāpi.

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When the monkey-army was in flight, their spirit broken and dispersed, Wibhīṣaṇa spoke to Raghusutawijaya: 'Be careful, my lord! Do not stay idle. This one is very dangerous. Certainly the monkeys will be finished if you let him have his way.

66. Yéko rākṣasa Kumbhakarṇṇa jaya riñ tribhuwana karēñö,
sañ hyañ [ñ] Indra huwus alah Baruṇa Waiśrawaṇa Yama tuwi,
śakti nyopama bāyubajra rikanan pralaya katatakut,
śirṇnāsīñ kahawā ta dé nya ya matañ nya lēkasana huwus.
'He is the demon Kumbhakarṇṇa, well known in the threefold world as very victorious. God Indra was already subdued, Baruṇa, Waiśrawaṇa, Yama too were defeated. His power is like the thunderstorm at doomsday, very terrifying. Everything which comes his way is smashed. Therefore do something, my lord!'

67. Minan̄kana śrī naranātha Rāma,
r-ajñēka sañ wānararāja maswa,
Sugrīwa mahyun mayaśā rikēñ prañ,
kinon pwa mañkin ta sirātiharṣa.
b. C mañswa.

Thus addressed, king Rāma ordered the king of the monkeys to come out for battle. Sugrīwa was keen to gain fame in combat, so when he received the order he was very pleased.

68. Dawut [t] ikañ wrēkṣa sahīñan in gōñ,
tēkā ya sātus takurañ [ñ] ukur nya,
gambhīra gambir nya lawan dawā nya,
bajropama twas nya atita riñ kas.
c. D gambīr.

He pulled out a big tree of about one hundred of armspans of circumference, extremely broad and long, with kernel exceedingly hard as diamond.

69. Tilil ya tañkil ya sakol milēt ya,
walū kumēñduñ mawilēt ri pāñ nya,
pēgat karantan kadudut dawut nya,
banaspati nyān mawēñēs kagōman.
c. DE yarantan. E ya.

A creeper winding around the trunk was one armspan of circumference, up to the branches, was severed when the tree was pulled out. The tree-spirit turned pale from fear.

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70. R-uṇḍoṇḍa tékaṇ kayu ghorarūpa,
 kadīkanaṇ Takṣaka nāgarāja,
 raṅgah nikā wwad nya ya télata nya,
 tāmbi nya malwā pamiwik nya tulya.
 c. E nikaṇ.

He brandished with the dangerous looking tree, which resembled the dragon-king Takṣaka. The spreading out roots were the tongues and its broad base end was like the muzzle of the dragon.

71. Babak-babak bhinna kulit nya makras,
 akēn sisik nyādbhuta karkkaśākral,
 lēmah nikā wwad nya mēlēk lēbū nya,
 ya téka uśwāsa wiṣopama nya.
 c. BE nikaṇ. nyāmēlēk.

Its bark, bruised and broken, was hard like his amazingly strong scales. The dust and dirt that came off its roots were like the poisonous breath of the dragon.

72. Tandaṇ nikā saṇ kapiṛāja tandwa,
 duk tékanaṇ rākṣasa Kumbhakarṇṇa,
 tātar pahī mwaṇ garuḍātirodra,
 mantīnakēn nāga rikaṇ girīndra.
 b. D duk.

The king of the monkeys soon came into action. He stabbed at the demon Kumbhakarṇṇa, looking exactly like the horrible Garuḍa dashing dragons on a huge mountain.

73. Hyaṇ Indra tulyā nika saṇ kapīndra,
 nān wrēkṣa paṇduk nira yéka bajra,
 saṇ Kumbhakarṇṇācala Mēru tulya,
 dhīrātēguh niścala nirwikāra.
 d. C niwikāra.

The king of the monkeys was like Indra, and the tree he stabbed with was the *bajra* (thunder-weapon), Kumbhakarṇṇa was like the Mēru-mountain, solid and steady, immovable and invulnerable.

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74. Ndā tapwan wighani sirañ dinuk [k] akampya,
 sañ Sugrīwa sira wawañ muwah ta* mañduk,
 riñ wrēkṣātīśaya wiśéṣa sāra riñ twas,
 nda tan pamyati juga puh pupug kawañsul.

*E. b. BCDK muwah mañduk. d. BCDE pamyati téka puh.

But his blows did not trouble the one he struck who was immovable. Sugrīwa stabbed again with the tree which was really powerful and hard, nevertheless it did not hurt, and rebounded.

75. Mañkin krodha ta magalak sirañ kapīndra,
 mindēr tañ mata mawēlū halis ya kumrut,
 mañhrēñ rodra sira mañañ mañékapāda,
 mwañ ḍaṇṣtrā nira lumarap lanā kilat nya.

The king of the monkeys became more and more savage. His round eyes rolled and his eyebrows knit, he howled dreadfully, kept his mouth open [ready to bite], stood in position with his canine-teeth flickering like lightning flashes.

76. Molah tékana ta ikū nirādawāgōñ,
 rūg tañ wrēkṣa sakaparēk tēbēñ kahambēñ,
 sāmbut tékana ya huwus rēbah pukah kwēh,
 kānan kéri tañan irān paganti mañduk.

His long, big tail was swaying, he pulled out trees near to him, so that the nearby [trees] hindering his movement were all smashed. He grabbed those trees on the ground, one in each hand and stabbed with them in turn.

77. Nda tar cāla ta sira sañ dinuk manaṅgul,
 mañkin [n] ujwala atibhīṣaṇātirodra,
 tulyāpuy sēḍēñ umurub magōñ pracaṇḍa,
 śiraṇāsiñ téka riya tan paśéṣa hēnti.

a. B ccala, CD cañcala.

Despite these Kumbhakarnṇa was immovable and parried the blows off. He became more agitated and exceedingly dangerous and horrifying like fire flaming high and moving. Everything that came to it was consumed to ashes completely.

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78. Wèt nyān durbbala baribin dinuk pinaṇḍēm,
 līlātah sira mamēniṇ ta konta tīkṣṇa,
 ḍaṇḍa nyātīśaya kinaṇḍa-kaṇḍa riṇ mās,
 twas-twas niṇ wēsi iwu lakṣa koṭi-koṭi.

As he felt perturbed by the blows and missiles, he held his sharp lance in his hand with ease, its shaft was made of solid iron and very heavy, divided into nodes by golden bands.

79. Huntu nyādbhuta kadi bajra tan mayākas,
 mabhrā yan pinutērakēn murub dilah nya,
 tulya nyékana ta sihuṇ bhaṭāra Kāla,
 kāla nyān suka maṇigēl maṇaṇ maṇan rāt.
 d. CDE rāh.

Its point was made of solid steel. When the lance was rotated it glittered as if it were flaming. It was like the canine tooth of Kāla, when he was dancing excitedly with open mouth devouring the world.

80. Maṇkin yādbhuta umurub lipuṇ putēr nya,
 jwālā niṇ kawaca mawās lanān kasēnwan,
 mwaṇ Mérūpama juga ujwalān katéjan,
 dé niṇ dwādaśasata sūryya riṇ yugānta.
 a. BE yya.

The lance rotated faster and faster and its flame was brighter and brighter, reflected on his armour which was also shining. He looked like the Méru mountain on fire when it was burnt by the twelve hundred suns at the end of the era.

81. Maṇsō sāhasa sira darppa yar paṇonta,
 pyah saṇ wānara wararāja yénarārah,
 mēh kontā ḍatēṇa riṇ saṇ kapīndra wīra,
 nīkānan yatna dadi mēsāt ta saṇ Hanūmān.
 c. BDE ri siraṇ. E konta tēka.

He stepped forward eager to launch his lance, aiming at the stomach of the king of the apes. When the lance almost hit the heroic king of the apes, at that point the alert Hanūmān took action.

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82. Sāmbut tañ lipuñ atisīghra yéka humyus,
 sañké gön nya dadi pinañkwakēn pinuñdut,
 luñhā riñ gagana sirār tikēl[l]akēn ya,
 puñgēl-puñgēlakēn* ikā tēñah nya riñ tūr.

*BCDE. d. K puñgēlakēn ikā.

He caught the lance in its sizzling flight. Since it was very big, he put it on his lap and rushed up into the sky, where he broke it into two on his knee.

83. Mahyā ñ wré sahana-hana nya kādbhutāwū,
 hāh-āh Māruti winuwus nya wīra riñ prañ,
 lāwan ghūrññita rikanāñ awañ-[ñ]awañ sök,
 dé sañ siddhawara humuñ manādhukāra.

The monkey host cheered in amazement. They said that Māruti was excellent in the battlefield, also the sky was filled with the cries of praise of the divine beings.

84. Sañ hyañ [ñ] Indra sira mulat [t]atīta tuṣṭa,
 kapwāñastuti sira liñ nya sādhu dibya,
 āpan nūni sira masor huwus palañduñ,
 dé niñ konta matañ ikā praharṣacitta.

God Indra was extremely pleased to see it. He praised [the exploit of Hanūmān], saying 'Good! Excellent!' because in the past he was defeated and knocked down [at full length] on the ground by the lance. That is why he was very happy.

85. Pahyā niñ sakala jagat kabēh ya matri,
 héwa ñ rākṣasa kalawīra Kumbhakarñña,
 mérañ tékana pinawūwakēn masēñhit,
 sakrodhār dadi mamupak ta parwwatāgōñ.
 b. BDE érañ. C irañ. d. CE parbwatāgōñ.

The cheering and shouting of the whole world was excessively thunderous. The demon hero Kumbhakarñña was furious. He was ashamed and enraged to be jeered at [by the crowd]. Outrageously he pulled out a formidable rock.

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86. Śīghrēkāna balaṇakēn ri saṇ kapīndra,
rēñcēm mūrccita sira yar tibā kalēṅgak,
tātan wruh sira pinalaywakēn pinunḍut,
dé niṇ rakṣasa warawira Kumbhakarṇṇa.

a. CDE śīgrēkāna.

In a flash he flung it at the king of the apes, who fell unconscious and bruised all over on his back. He was not aware that he was picked up and carried away by the demon hero Kumbhakarṇṇa.

87. Saṇ Sugrīwa katon pinunḍut alayū taṇ wānarāwrēg kabēh,
āśā śoka ya sor gati nya ta huwus āpan tuhā nyārddha sor,
dhīrāmbēk nira saṇ Marutsuta r-usī saṇ Kumbhakarṇṇomurud,
rudrāgni jwalitopama nira humōṇ āmbēk pracaṇḍāgalak.

When Sugrīwa was seen to be carried away, the monkey host was in uproar. They were sad and without hope of winning, because their king had been beaten. Marutsuta did not lose his calmness, he chased the fleeing Kumbhakarṇṇa.

88. Saṇ Sugrīwa samantarāwuṇu wawaṇ todhānī dāni ṇ manah,
mēṅgēp mrēm sakarēṇ mawās aṇēn-aṇēn yēkā ta lumpat sira,
tātar wyārtha pēsāt nirār saṇ Kumbhakarṇṇādbhuta,
maṇrēṅgut talinēn taṇan kaṇēs akas tikṣṇa ṇ kuku krūra ya.

c. D nirā. d. BE talināṇ. D talinā.

Meanwhile Sugrīwa came to and realised his dangerous position. He looked for a trick. He pretended to close his eyes for awhile to clear his mind. Suddenly he jumped up and succeeded in escaping and at the same time bit off the nose and pulled off the ears of Kumbhakarṇṇa with his sharp pointed nails (of his fingers).

89. Luṇhā saṇ wānarēndrār wwāt iruṇ iraṇ-iraṇ Kumbhakarṇṇān wirūpa,
tar pérūn tā kapō niṇ talina lēñē-lēñō lwir nya médan mamunḍuṇ,
méraṇ mūr an wirūpānasula lēhēn akuk mātya liṇ nyān pamūka,
tātan dwékā lēkas nyān waluy umaṇan ikaṇ wānarān rāh nya hēnti.

The king of the monkeys escaped with the nose of Kumbhakarṇṇa who was seething with fury as he was disfigured. He was without nose and ears, dumbfounded he was out of his mind with anger. He was ashamed to withdraw as he had been tortured by his disfigurement. 'It is better that I die,' he said in irritation. Without delay he turned back and devoured the monkeys and drank their blood.

TRAYOWIŃŚATI SARGGAH

CHAPTER XXIII

1. Byakta ta hēntya niñ kapibalān hēñēnakēna iké,
rākṣasa Kumbhakarṇṇa waḍawāmuka muka nikā,
nā ta matañ nya patyana ta dé narapati huwusēn,
liñ nira sañ Wibhīṣaṇa manāṅuhi mañasihi rāt.
b. BDE nikana.

If he had his way it was clear that the monkeys would be finished. 'The mouth of the demon Kumbhakarṇṇa is like the mouth of the *wadawā*-hell. That is why my lord should kill him as soon as possible,' thus said Wibhīṣaṇa [to Rāma] out of mercy towards the world.

2. Rāghawa Lakṣmaṇēñ kṣaṇa madēg parēñ anihañakēn,
Lakṣmaṇa pūrwwakāñlēpasakēn śarawara dumilah,
sāk kawaca nya śīrṇa makuṭa nya kanaka pinanah,
mañkin amūk si mūrkkā umasö tan awēdi pējaha.

Rāghawa and Lakṣmaṇa immediately stood up and together they placed an arrow on their bows. Lakṣmaṇa shot first with an excellent arrow which emitted flame. The golden armour and crown of Kumbhakarṇṇa was smashed by his arrow, but the evil one became more savage and attacked fiercely without fear of death.

3. Niścaya sañ Raghūttama tumon ya mari makawaca,
hrū si Amogha sañjata dañū lagi linēpasakēn,
yéka matī Kara Triśira Dūṣaṇa rikanan alas,
nā pamanah nirériya samantara inigit-igit.

Raghūttama saw clearly that he no longer wore armour. He discharged his arrow *Amogha* by name, that had killed Kara, Triśira, Dūṣaṇa in the forest formerly. He shot with this arrow [at Kumbhakarṇṇa] who threatened him.

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4. Gōñ ni wētis nya kārwa pinanah kathām api ya pēgat,
tūr nya ya pañlaku nya wēkasan lumaku makēdēpēk,
n-unḍa tañ ugraḍaṇḍa dumilah wēsi kati ya sakol,
wāhu mamalwa liñ nya pinanah ta ya ri takēlēkan.
b. D mañadēpēk. E mañēdēpēk. d. BC ya ta.

His two big legs were shot and severed, but then he walked on his knees slowly. He swung his dreadful club made of iron and a armspan in circumference. He was on the verge of making a blow, but at this moment he was hit in his armpit.

5. Timpali saṇḍañanya ri tēñēñ tuhun i kiwa hana,
sāmbutakēñ tikañ kayu magōñ ya ta pinakagadā,
wyartha kasēp pēgat [t] inuwahan pinanahan i kiwan,
tan patañan huwus tuhun awak hulu jaga ya hana.

His right arm was severed but he had his left hand yet, he picked up a big tree and used it as a club. Alas! He was too late again, his left arm was severed hit by another arrow. He was without arms, in fact he was just trunk and head.

6. Kabwatakēñ nikān pinapasan makin agalak atah,
tan karērēp mata nya dumilah kadi apuy umurub,
rodra sihuñ nya tīkṣṇa makilat [t] umañañ aṇikikan,
bhūta kubhāṇḍa pūtana paḍa nya ya kagiri-giri.
a. BCDE ikān. BDE pinanasan. d. CE puṭana.

Although his limbs were cut off, he was the more enraged. His eyes were still flaming like fire, not vague. His sharp canine-teeth were terror-striking when he opened his mouth to laugh; spirits, ghost, and female demons were afraid to look at him.

7. Kāla nikā añañ nya pinanah muka ya hinibēkan,
sōk ta tutuk nya tan wēñañ aśabda tuwi kapēpēkan,
yan pinanah muwah pinisanan ta ya inarah-arah,
rākṣasa tan salah ya tumanēm hati ya ta kinēnan.

When he opened his mouth, arrows fell in, filling it up so that he could not emit a sound, as his mouth was too full. Then the ultimate arrow came, carefully aimed at his heart and pierced it, ending his life.

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8. Hrū gumaluṅgaṇ ṅkā ri ḍaḍa nya drawa rudhira ri muka mētu makabêlēbêk
riṇ mata rīruṇ rāh nya ya muñcar pracalita hana ta saka ri taliṇa mulêk,
yéka tibā nyèn bhūmi gumëntēr kadi ta ya giriśikara wahu kēna gēlap,
wānara yāpikēpil kadi tumpēn katitiḥan atitip iniwu mati katibān.
c. D nyé. d. C ati iniwu.

Arrows were stuck on his chest. Blood streamed from his mouth, eyes and nose in great force. There was also blood spouting out of his ears. Then he collapsed on the ground with such a terrible crash, it shook, as if a mountain-top had fallen down. The monkeys were smashed in a heap, like a cone of offering-rice, when he fell on them. Thousands and thousands were killed.

9. Déwagaṇāhyā riṇ gaganāhūṇ Hari Hara Yama Baruṇa Dhanada Niriti,
saṇ rēṣi harṣānastuti tuṣṭār wulat i kapatiniṇ amuhara haru-hara,
hyaṇ Prêthiwi molah milu harṣā tasik atisaya sira suka kadi maṇigēl,
caṇcala līlā ryyak nya lumimbak lalita kadi taṇaniṇ amijah agiraṇ.
a. BCDE Nariti. b. tuṣṭā.

The groups of deities in the sky, Hari, Hara, Yama, Baruṇa, Dhanada, Nirṛti and the sages were delighted and cheerful when they saw the death of the instigator of disturbances. The goddess of Earth and the ocean were excited and moved as if they were dancing. The waves moved and swayed gracefully like the hands of dancing girls.

10. Atha sāmpuniṇ subhaga Kumbhakarṇṇa mati dé niraṇ Raghusuta,
manaṇis ta saṇ Daśamukātītibra wiparītacitta sabhaya,
maṇadēg ta saṇ [ṇ] anak anuṇ manūt i ri saṇ Indrajit ya mapulih,
Triśirah sirātuha tumūt Narāntaka hana Trikāya sawanēh.

So when the renowned Kumbhakarṇṇa was slain by Raghusuta, Daśamukha wept out of fear, and was nearly out of his mind. His son Indrajit who was following him everywhere stood up to come out to battle, followed by his brothers Triśirāh [the eldest amongst his brothers], Narāntaka, Trikāya,

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11. Wwara Déwatāntaka kapāt nya kapwa ya mahāprawīra taruṇa,
rwa amañ nya rākṣasa rumākṣa yāлага бѣтаһ рикаñ samara ya,
karēñö si Mantaka naranya riñ Samara matta matri ya parēñ,
mawērö warēg laga lagi n-panorakēñ asiñ musuh lagi-lagi.
a. E wara.

and Déwāntaka. All four of them were young and of great courage. They had two guardians, demons who were seasoned in battle, these were the famed Mantaka and Samaramatta. They raised a loud war-cry as they were intoxicated and experienced in battle, where they had slain their opponents in the past.

12. Sa-asö nyanak nikana sañ Daśānana nanā katūb kapibala,
pinapag nikañ wahu siñī rēbah ya rinēbut [t] apan huwus añēl,
umadēg sañ Aṅgada gadādi ta pwa ginēgö humön hati nira,
ikanañ Narāntaka tinandañan nira minuṣṭi naṣṭa kapisan.
d. G nara minuṣṭi.

At the assault of the sons of Daśānana, the monkey-host were destroyed and pushed back. Attacked by new forces, they were downtrodden and overwhelmed, as they were already exhausted. Aṅgada stood up with a huge club in his hand and his heart was boiling. He took action against Narantaka whom he struck down dead at once.

13. Triśirah Trikāya ya makāya mamrih apulih masēñhit abutēñ,
kalawan [n] ari nya ta si Déwatāntaka tēkān pañēmbuli parēñ,
kaliput sañ Aṅgada tuwin luput sira widagdha dhīra gapitan,
wihikan milag sira humör dīnaṇḍa drēḍa tan kēḍap mata nira.

The powerful Trikāya and Triśirāh attempted to counter his actions fiercely and furiously. Together with Déwāntaka they mobbed Aṅgada, who could defend himself as he was experienced in mob-fighting. He evaded or parried the blows [of his opponents] without blinking his eyes.

14. Kapi Nila lēn Pawanaputra śīghra tumuluñ sañ Aṅgada masö,
giriśrēṅga yékana sinaṅga sañjata dañū taman pamūruñi,
Triśirah siréka mamanan rikañ śarawarāstra yānarawata,
mapēpēs pupug kapalupuy apan papagakēñ rikañ gunuñ akas.

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Niła and Pawanaputra sped for his assistance. They took mountain rocks with them as never-failing weapons. Triśirāh who discharged excellent arrows incessantly found his arrows blunted or broken on impact with the hard rocks.

15. Dumilah gadā wēsi ni Déwatāntaka tēkap nya yāmalu lalis,
mapupuh pupū lawan igā gulū ya ginēlis nya tan ya kahidēp,
baribin ta sañ Pawanaputra dé nya dinudut dinīna nira ya,
kinuṭuk ya naṣṭa wēkasan minuṣṭi tan iniṣṭi mātya linaran.

Dēwāntaka struck with his gleaming club at Pawanasuta, on his thighs, ribs, neck, very speedily but failed [to hurt him], Pawanasuta was perturbed to be treated thus. He pulled at Dēwāntaka and insulted him by hitting slightly with the rock, followed with a punch, enough not to kill him, but to knock him out.

16. Mwañ aman nya Matta mati dé nirañ Śarabha tan pasāra ginadā,
kalawan nikañ Samaramatta Niła umipis rikañ gunuñ agōñ,
Triśirah saroṣa maṇusir yaśāmutērakēn krētāla makilat,
kawēnañ pwa pinrañ i tēwēk nya dé sañ Anilātmajēnalihakēn.
b. BCDE ikañ.

His guardian Matta was killed easily clubbed by Śarabha, and Samaramatta was smashed by Niła with a huge rock. Forcefully Triśirāh attacked with a sword spinning his hand. It was snatched by Anilātmaja and Triśirāh was killed by his own sword.

17. Kawēkas makas tañ Atikāya māhyuna* ikā laga nya masuwē,
kuda sēwu yékana humi[r] ratha nya kadi parwwatādbhuta magōñ,
wray akik lacak ya kapiṣil ri cakra nikanañ rathādrēs aṇusi,
hana kēdēkan sinahut in kudākidat akuṇḍah amrih adudut.

*B. a. CDEK māyunan. b. CDE parbwatādbhuta.

The powerful Atikāya was left alone, but he hoped to fight long. His wagon which was like a huge mountain was drawn by one thousand horses. The monkeys were shouting in pain when they were run over by the wheels which moved very swiftly. They were trodden on, bitten by the horses, who trampled [powerfully] in their attempts to draw the wagon.

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18. Karuṇā ta sañ taruṇa Lakṣmaṇeṇ wray asakit winūḥ winalēsan,
 inasō nira tañ Atikāya kāya sira kapwa śakti mamananah,
 kumisik panah nira lawan panah nya maharas mawantah atēmu,
 dumilah parēṇ mapulihan rikañ gagana tan hanāmyati gēsōṇ.
 b. BCDE kañ.

Young Lakṣmaṇa had pity with the monkeys who were wounded by the counter attack. He met the mighty Atikāya, as he was also a good bowman. Their arrows flew *sizzling* through the air and met midway in the air, and they were burnt by the fire which came out on impact.

19. Hana Sora lèn hana Mahéndrasāyaka Iṣikā Pāwakaśara,
 ya panah nya lèn ya pamanah nirātēmu taman hanāta mañani,
 matutur ta sañ taruṇa Lakṣmaṇeṇ kamalajāstra śūrawijaya,
 yatikāmatikañ Atikāya tan tuhu makāya dé nira pējah.
 a. D rēṣika pāwakaśara. c. BCDE Lakṣmaṇé.

There were Sora, Mahéndra, Iṣikā, Pāwaka-arrows with which they attacked each other, but failed to hurt as they clashed with each other in mid-air. Young Lakṣmaṇa then summoned his arrows *kamalaja* and *śūrawijaya* [by the power of his mind] and killed with them Atikāya who in fact proved not to be so mighty.

20. Sapējah nikāṇ anak anuñ [ṇ] umañsō kalawan [n] aman nya kawēnañ,
 kawēnañ hiḍēp nikana Daśānana huwus mawās pati nira,
 nirapékṣa riñ pamēnañ an mapōk hati mapakṣa mātya taya lèn,
 taya lèn anak nira wanēh sañ Indrajit aningilis ya kawēkas.

After the death of his sons and their guardians [who were also slain], Daśānana thought that he would be defeated and that his death was imminent. He was indifferent concerning winning the war, as he was sad and wanted only to die. None of his sons was alive, except Indrajit who was the only survivor.

21. Wēkasankwa téki bapa mātya tāku yadiyan musuh mamēnaña,
 wēnañaku mañlawana Rāma sēwu ramēsēnkwa śirṇna huwusēn,
 huwusēn lumakwaku makoliha ṇ makulamitra wānara harah,
 harasēnkwa rūga yadiyan gunuñ kimuta yan manuṣya kaluṣa.
 b. BCDE ramēsēnku. D. pususēn c. BCDE nda huwus.

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'At length, this is my turn, my father. I must be killed if the enemy wants to win. But I am capable of fighting a thousand Rāmas, I will pulverise them in no time. Give me leave to enter combat to destroy the monkey-host and their cronies. With a touch of my [finger] I can smash mountains, let alone sinful mortals.

22. Ruṣa rūkṣa tulya śaśā hanēn alas-alas umēṅgēp atapa,
tapa tan tuhu n tapasi pāpa duryyaśa hiṅśaka brata baka,
wiku hantēlū swaṅ aputih ri hēn pila-pilū hisi nya mahani,
ya paḍā ni Rāma rumasēn bratāmati-mati mataṅ nya ya pati.
a. C rusa. d. BDE rumasé guṇāmati-mati. C guṇāmati-mati.

'They were like miserable deer and rabbits only pretending to do asceticism in the forests, but they were not real ascetics, but sinful and wicked murderers who made the vow of the heron. They were phony ascetics, who were like eggs, white outside, but rotten and stinking inside. That is the resemblance of Rāma who thought to perform a vow [of charity], but always murdering[demons]. That is why he will be slain.'

23. Ya wuwus* saṅ Indrajit asiṅhanāda maṇadēg sudhira magalak,
mari saṅ bapālara tumon ya rodra kadi siṅha śighra lumaku,
mētu riṅ raṇāṅgaṇa huwus mahoma inanugrahan ratha magōn,
kalawan wimohanaśarāstra yékana pawēh bhaṭāra iriya.

*C. a. BDEK huwus.

Thus said Indrajit roaring like a lion, while standing courageously and proudly. His father stopped worrying when he saw his son's resolute behaviour. He went immediately out to the battlefield, after he had prayed and was granted a gift of a great wagon and the arrow *wimohana* (an arrow which causes perplexity to the enemy) by a deity [to him].

24. I wētu nya riṅ raṇa surup bhaṭāra Rawi andhakāra sumaput,
daśadēśa kapwa ya pētēṅ sadarppa ta saṅ Indrajit puji-puji,
ya manon taman hana tumon kaśaktiniṅ adrēśya tantra pinasaṅ,
pinanah nya taṅ wray ikanaṅ wimohanaśarāturū ya karērēp.

When he went to battle, it was night and darkness was everywhere. The ten directions were dark. Indrajit prayed in high spirit. He knew that nobody could see him as he had put on the spell *adrēśya* (invisible). He shot at the monkey-host with his *wimohana*-arrow, which put them to sleep.

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25. Sapijēr nikañ kapibalāturū gumuyu ñ Indrajit baša-baša,
 taya sañsaya nya mējahi ñ makög curi tēkap nya tan pracura ya,
 śata lakṣa koṭi mati dé nya wānara nirantarān panahi ya,
 ikañ madoh ri sira sañ Raghūttama taman hana wray ahurip-
 b. E mējahi. c. BCDE nirāntarān.

When the monkey-host was in deep slumber, Indrajit was laughing heartily and loudly. There was no trouble for him to kill the monkeys in their sleep. He is really bad without feeling bad at all. Hundreds, tens of thousands, hundreds of thousands were killed by him, as he discharged his arrows incessantly. Those monkeys sleeping at a distance from Raghūttama were all killed.

26. Wray anuñ wiśēṣa mañaran ya téka maparō ri sañ Raghusuta,
 ya jugāhurip kunañ ikā mata nya maharip kēnēñ aji sirēp,
 tuwi sañ Raghūttama tamar salah rikanañ astra mohanaśara,
 karērēp karōpan añaḥap parēñ maguliñan lawan [n] ari nira.
 b. B ahurip. BDE matañ nyan. CD ahurip. c. CE taman.

Only the highest ranking monkeys were sleeping near Raghūttama and they were saved, though they were overcome by sleep caused by the sleeping spell. Even Raghūttama was not free from the influence of the arrow of perplexity. He felt sleepy and weary and wanted to sleep together with his younger brother.

27. Ri huwus narāryya kēna mohanāstra malayū mulih si maliñan,
 ri takut nya kawruhana dé nirañ bapa Wibhīṣaṇāmalēsana,
 sira tar kēnēñ aji sirēp tamar kēlu masāmpar an sapu mata,
 mata nitya ujwala matañhi jāghra jaga yatna nīti nipuṇa.

After the exalted prince was overcome by the arrow of perplexity, the thief returned home, because he was afraid that his uncle Wibhīṣaṇa would know of his deed and take revenge on him. He could not be affected by the sleeping spell, he did not fall asleep, but sat cross-legged while rubbing his eyes which were always open and alert, due to his perfectly wise conduct.

28. Aji dīpasañjata na nāma nāmalahakēñ [n] ikañ aji sirēp,
 ya ikā hané sira matañ nya tar kēna rikañ wimohanaśara,
 ya lanā mēñēñ* mañēñ-añēñ [n] ikañ aji nirantarāmrih ajapa,
 tumahāñ mahākalana Indrajit ya ta tēkā apañ curi raṇa.

*C. b. C wimohanasara. c. BCDE nirāntarāmrih. BDE mēñēñ. K wēñēñ.

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His weapon of light (*dīpasāñjata*) was more powerful than the sleeping spell, and that was the reason he was not affected by the arrow of perplexity. All the time he sat still, keeping in mind and reciting the formula of alertness, as he thought that the great culprit Indrajit would come to win the battle by sly means.

29. Tēka tandwa sañsaya sirāmasaṇ pwa ya suluh katon ta nrēpati,
kadi rūpa niñ kēna piśāca kāwiśa mukāmērēh mata malik,
umēkēh milūmilu salah hiḍēp kadi hiḍēp nikaṇ kapasukan,
ginugah kinon marahupātutur* sira udhāni māri karērēp.
*DE. d. BCK marahupātutur.

Then he became suspicious, lit his torch and saw the king sleeping with inverted eyes and foaming at the mouth as if he was possessed by a *piśāca* (imp). The king also groaned and moaned like a person possessed [by evil spirit]. He woke him up and asked him to wash his face. After doing thus he was awake and was no longer drowsy.

30. Tuwi sañ kapīndra ginugah Marutsuta Nīlāṅgadāta winuṇu,
dumēliṇ sirārddha mawēliṇ kataṅgama manon suluh paḍa miṇis,
tumular suluh nikana sañ Wibhīṣaṇa katon tikaṇ mati matap,
sahana nya wānara madoh huwus pinējahan nikaṇ curi raṇa.
b. BCE kataṅgalaṇ anon. D kataṅgala manon.

Also the king of the apes, Marutsuta, Nīla, Aṅgada were woken up. They heard someone calling them vaguely, then they came to, and grinned at the sight of the torch. Wibhīṣaṇa asked to light other torches so that the dead could be seen. All the monkeys sleeping far away [from Rāma] had been killed by the underhand warrior.

31. Atitibra kāruṇa ta sañ Raghūttama tumon ikaṇ maguliṇan,
kapati nya tan kapati niñ prawīra minaliṇ-maliṇ mati pijēr,
dadi sañ Marutsuta kinon mañambila mahōṣadhāmrētamaya,
maluyāi hurip śawa sawèt ni siddhi nikanan mahōṣadhilatā.
d. B mahōṣadhiwadhi. CDE mahōṣadhiwidhi.

Raghūttama was extremely moved at the sight of the dead monkeys. Their death was not the death of heroes, but they died at the hand of a sneaky murderer. Thus Marutsuta was ordered to fetch the great cure which consists of nectar (*amrēta*), called the *mahōṣadhilatā* (the herb of the great cure), so that the dead monkeys could be revived by the effectiveness of the herb.

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32. Kahanān ikañ paramahoṣadhi śikara niñ gunuñ Himagiri,
 tuwuhan niñ oṣadhilatā naranya karēṇō wiśalyakariṇī,
 mrētajiwanī braṇitasandhinī ya ta kinonakēn susupana,
 tamatar wihañ lumaku sañ Marutsuta mibēr tēkēn Himagiri.
 b. BCDE wisalyaharini. c. BCDE mrētajiwa niñ.

The place, where the *paramahoṣadhi* (the great cure) plant grew, was on the top of the mountain of Himagiri. The herb known as *wiśalyakariṇī* (a herb to cure wounds incurred by arrows) *mrētajiwanī* (raising the dead to life) *braṇitasandhinī* (curing the wounded) must be looked for. Without delay Marutsuta went by air to Himagiri-mountain, and soon arrived there.

33. Sira ta pwa yar wruh irikañ mahoṣadhi gēlāna kēpwan anadēg,
 wēkasan pupak ta ikañan gunuñ n-ibērakēn ya sakṣaṇa ḍatēn,
 saha mūla mūlya milu tañ mahoṣadhi katūt katon ya tamalah,
 inalap ta dé nira narāryya yēka panirām irēn mati kabēh.

He stood there, confounded, as he did not know the herb of great cure. At length he truncated the top of the mountain and flew with it. Soon he arrived with roots and all, the herb of great cure was found in great numbers. The noble [Wibhiṣaṇa] took some of them and sprinkled the dead monkeys with it.

34. Satitis niñ oṣadhi rikañ paratra sahana nya kapwa mawuñu,
 murēnañ samāñhwab umusap mata nya kadi tāturū warurutēn,
 dinilāt nya ṇ āmrēta ya mātra muntarañ asinhanāda ya parēn,
 kalalah manah nya maluyēn raṇāṅgaṇa paḍāṅgēgō palu-palu.

With a drop of the cure all the dead were revived. They stretched out and yawned, wiping their eyes as if they had woken up from their sleep, still feeling drowsy. When they licked the *amrēta*, though only a droplet, they woke up and together raised a roar like a lion. Their hearts were eager to return to the battlefield, their hands were holding clubs.

35. Ri sawèt ni héwa ni manah nikañ kapibalān pinatyan aturū,
 n-apuyikanañ nagara Rāwaṇojwalita tan paśēṣa ya gēsōn,
 bala sañ Daśānana kapūhan ādbhuta tumon kaḍatwan atunu,
 makucēm sañ Indrajit asih wawañ kawalēsan mulat kawēnēsan.
 a. BCDE nya.

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Because of their anger that they were killed in their sleep, they burnt down the city of Rāwaṇa which was reduced to ashes completely. The attendants of Daśānana were amazed, shocked when they saw the palace burning. Indrajit turned pale when he realized how quick the retaliations to his actions were, and looked stupified.

36. Mētu tañ rwa sānak adulur si Kumbha kalawan Nikumbha mapulih,
kadi kumbha tambaga mata nya bhīṣaṇa mabāñ wiśālā mawēlū,
tuwi Kumbhakaraṇṇa makaputra yātiśaya gūñ nyawak nya sagunuñ,
sagunēñ raṇāṅgaṇa dañū taman hana anuñ wēnañ mapaga ya.
b. B wiśālā.

The two brothers Kumbha and Nikumbha came out for the defence. Their eyes looked like vessels of copper, dangerous red, round and wide. They were the sons of Kumbhakaraṇṇa, not surprising that they were huge as mountains, and as mighty [as his father] in combat. In the past nobody had been able to face them.

37. Wwara rākṣasottama naranya Kampana Akampanākya nipuṇa,
kalawan Prajaṅgha si Wilohitākṣa karēñö Dhvajākṣa sawanēh,
ya tikā rumākṣa si Nikumbha Kumbha umakuñ watēk wrayalaha,
alah olih in raṇa dañū mamūkana ikañ manah mamēnaṇa.

There were outstanding demons called Kampana, Akampana, Prajaṅgha, Wilohitākṣa, Dhvajākṣa, who were known as mighty and skilled in combat. They were the guardians of Nikumbha and Kumbha who wished to defeat the monkey-host. They hoped to win by destroying them in a long, fierce battle.

38. Sapamūk nikañ pitu pēpēk mapakṣa pati tan panolih apagēh,
mapanas panūb nya kadi antakāgni umurub muruñ kapibala,
bala wānarāsiñ inasö nya śūra kasuruñ surākṣa kasēsēr,
milu mosah-osik apasah kadi pwa ya tasik surud umari sök.
a. D i pagēh.

When the seven of them plunged into a fierce attack without regard to their life while making a strong defence without option of returning, they swooped down as hot as the fire of Death burning and enclosing the monkey soldiers. The units of the monkeys attacked by them were forcefully thrown back and the bolder ones were defeated, and joined in the confusion as their ranks broke down like the sea at low tide, no longer strong.

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39. Nṛēpaputra Rāghawa wawañ makon sira makolihékañ aburu,
taya lèn sañ Aṅgada kēdō sirāta paragul lanā mamulihi,
drēḍabhakti satya ri sirañ Raghūttama taman pahīnan in asih,
tar anēn-[n]anēn kapatiniñ bapāparapacāra cāmpur in ulah.

Prince Rāghawa instantly gave the order to repulse the assault. Nobody else but Aṅgada was so eager to stop them with counter-action. He was awfully devoted and loyal to Raghūttama due to unlimited admiration. He did not think about the death of his father, who had been improper in conduct.

40. Kalawan winēh ta yuwarāja rāja* sādrēsālinak kadi ratu,
ya dumēh sirāmriha rikañ rañāṅgañ kadi priya wruh in asih,
satatékanan rēṇa rinākṣa rin hati rinūpa parhyañan agōñ,
sira sañ Raghūttama manik pratiṣṭa ri dalēm [m] inarccañ lanā.

*BCDE. a. K rāja. c. BCD pārhyañan E. pāryyañan.

Besides he was appointed to the position of crownprince, as it were, enjoying the privileges of a king. That was the reason he was so keen on entering into combat, like a lover entering the bedchamber of his beloved. He cherished his devotion [to Rāma] in his heart as if it was a great temple, in which Raghūttama was the bejewelled image, worshipped for ever.

41. Mapagēh pwa bhakti nirañ Aṅgadār pisani tañ [ñ] Akampana paśu,
kasikēp si Kampana wanēh sinēmsēmakēn in śilātala makas,
tuluy i Prajañgha tinēwēk nirañ karatalé kiwān kawēlēlō,
tinēpak muka nya kapētēk iruñ nya kapičil mata nya kawicil.
b. BCDE sy Akampana. d. B kawinśil CDE kawisil.

The devotion of Aṅgada was firm. He killed the bestial Akampana with one blow. He seized Akampana in his arms and dashed him onto a hard flat stone, then he clawed Prajañgha with his left hand, so that his tongue hung out, then he punched him on his nose until it was flattened and his eyes were pressed and fell out.

42. R-alapi dhawajékana ta si Dhawajākṣa hinabēt nirañ dhawaja tibā,
dinēkuñ tēñah ni walakañ nya yar pulirakēn gulū nya pinēgat,
Dwiwidhāwidan drēḍa ikañ ḍaḍār pamada n unḍa ḍanḍa manulak,
si Wilohitākṣa kadi takṣakēn galak amūk rēmuk ya pinalu.
c. BCDE manuhuk. BD ḍaḍar ppapada.

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He snatched the banner of Dhvajākṣa and struck him with it till he fell to the ground. He laid his knees on the back of the demon, and twisted his neck off. Dwiwidha, the monkey with broad shoulders, came to the defence brandishing a club against Wilohitākṣa who looked like Takṣaka in battle, but he was smashed to death.

43. Kapi Mainda mindēr amutēr gadā umilu manlagé haga-hagah,
kapēgan sirān pinanahan [n] i Kumbha sagilān pējah kēna taji,
sira arddha durbbala rikañ rañāṅgaṇa lanā sirénadak-adak,
dumadak tumandañ amutēr gadā bali karih sirāsi malara.
b. D kápēgān. c. DE sirāñ adak-adak. d. D simārāsi.

The monkey [leader] Mainda swung his club around, joined in the fighting in high spirit. He was cornered and almost killed by the arrows of Kumbha. He was in great trouble there on the battlefield, as he was incessantly under pressure. Suddenly he forced himself to greater efforts, swinging his club, though injured.

44. Kabaran sañ Aṅgada tumon paman nira pwa Mainda mandaśaraṇa,
giriśrēṅga yékana sinaṅga sēṅgita masiṅgi tulya tar aṅəl,
inarā-harah muka ni Kumbha dé nira sañ Aṅgadār pamugari,
niyatān pējah ya tinibān gunuñ yadiya tan wruhāmalēsana.
a. BCDE pu. DE kabharan. d. BCDE niyatā.

Aṅgada was furious when he saw that his uncle Mainda had no proper protection. He took a big rock in his hand, juggled with it easily for awhile, aimed at the head of Kumbha and swiftly hurled the rock towards him. Certainly he would have been killed if he was hit by the rock, and if he did not parry it off.

45. Wihikan pwa yēn praharaṇa pratipa na naran niñ astra panulak,
kawaluy gunuñ kawalikut sañ Aṅgada bali pwa tuhwamalēsa,
malisuh tañan nira nirantarāmaluyakēn nikañ pamugari,
mawaluy-waluy gati nikañ gunuñ kadi macaṅkramāmijah-mijah.
a. BCDE pradipa. c. BCDE nirāntarāmaluyakēn. d. B awija-wijah.

But Kumbha was alert, he thrust forward, discharging an arrow called Pratipa to ward off the rock, which rebounded towards Aṅgada. Again and again the rock was shuttled back and forth, so that Aṅgada's hands became weary of hurling the rock back. It was as if the rock was going for a pleasure trip to and fro.

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46. Kapirāja lajjita tumon kawalwan ira Bāliputra kabalik,
takarin sirātah umatī si Kumbha kapisan minuṣṭi nira ya,
mapulih kaka nya si Nikumbha bhinna mañawastha riñ palu-palu,
Pawanātmajādbhuta alāp-alap juga r-alap gadā nya tinikēl.

c. B mañawāstha. E mañawasta.

The king of the monkeys was embarrassed, when he saw that his stepson was on the defensive. Therefore he killed Kumbha with a blow of his fist. His brother, Nikumbha wanted to revenge him, dangerously brandishing a mace. Like an eagle Pawanātmaja snatched the mace from his hand and broke it into pieces.

47. Kadi sinha yar sahut ikā gulū ni Anikumbha tulya haliman,
u lukān iman [n] i kapatinya dé nikana sañ Samīraṇasuta,
pati niñ rwa sānak ahēnek manah ni kahula* nya lina kalulun,
binuruñjakēn milu juru nya durjjana julig taman [n] ilu pējah.

*S. b. u lukān imān i pati nya. CD u lukān imā kapatī nya. c. BCDEK kalula.

Then like a lion, he bit off the elephant-like neck of Anikumbha. O, it is really a pity that he was killed by Samīraṇasuta. After the death of the two brothers, the demon-army were sick at heart, and were chased and killed. But some of the leaders, who were also hunted, escaped by sly means and were not killed.

48. Daśamuka kēsisan kasiharēp kawēkas añililan,
akara-karā tēkā nikanan antaka ri sira huwus,
ri pati nikan prawira wiratī dadi yar añen-añen,
kapasukan āmbēk apēs anañis ta sira udahani.

Daśamukha was left desolate, pitiful and baffled. He thought that death would come to him very soon, as all his heroic commanders had been slain. The longer he thought, his mind was affected by despair. He wept apprehensively.

49. Ah-ah aparān prayojana nikan sukan inañen-añen,
apa pakēnā nikan wibhawa bhaṅga wirasa rinasan;
tuhu-tuhu māwasāna wiṣa tañ wiṣaya mañawaśa,
si pati sipat-sipāt niñ ahurip syapa luput irikā.

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'Ah! Ah! What is the use of thinking about a luxurious life. What is the use of the enjoyment through power, pride, and sensorial pleasures. In fact it will end up in misery if one is dominated by the sensation of the senses.'

50. Nahan ikanādi niñ [ñ] ujar adina dinadak i hati,
wahu-wahu yar kēnēñ lara larad siga si galak alök,
dadi sañ anak manānguhi manungēña riñ anēñ-anēñ,
kalaki-laki nya riñ raña ya tékana lēkasakēna.

Thus were among others his words which came to him for the first time. When an evil person comes face to face with great danger, then he realises his misconduct. So his son addressed him, asking him to pull himself together. He should think of fighting on the battlefield as a man [the time of] which will come soon.

51. Huwus amañun manah nira sañ Indrajit añaji hēñēñ,
tar awēdi mātya matri ta sirāñusira kapuruṣan,
mētū mapulih palar kapalisa ñ musuh awisa pisan,
alaha mēnañ maganti ya gatāgata gati nikana-
a. BDE sira. d. B ala amēnañ. C yāgatāgata gati nikana.

After comforting his father, Indrajit recited formulas silently. He was not afraid of death, on the other hand he wished to strive openly for gallantry. He went out to fight, hoping to be able to destroy the enemy once and for all. 'Victory and defeat go either way, it keeps changing,' so he thought.

52. Sawētū sañ Indrajit jitasabhā subhaga saha bala,
lawan ikanañ striyottama taman dadi sira* kapasah,
anakēbi dibyarūpa ghariṇī nira asama-sama,
wēka-wēka apsarī saphala dibya sira tiru-tirun.
*BDE. b. K dadi kapasah.

When the famous and world conquering Indrajit came out with his soldiers, his excellent wives did not want to be left behind. His wives were divine looking ladies, without equal, daughters of heavenly nymphs, who were excellent [in virtues] worthy of being taken as examples.

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53. Pitu ta sirāpisānak adulur drēdha hati matēguh,
manah anulus rikañ pati patibrata tar alaṅ-alaṅ,
tuhu-tuhu* wañsajāti malilaṅ [ñ] ikanaṅ aṇṇ-aṇṇ,
muliha riṅ Indraloka maluy āpsari subhaga muwah.
*BCDE. c. K tuhu wañsajāti.

They were seven in number all related to each other, firm in loyalty to each other and to their husband, truly willing to follow him to death without reservation. They were really people of good lineage and their minds were undisturbed as they wished to return to the abode of Indra, to become felicitous heavenly nymphs again.

54. Paḍa sudhīra wīra ikanaṅ bala maluy umasō,
gaja ratha sārathi stithi titah nya tahu tan inutus*,
satata tikāṇ titik makana riṅ raṇa pakēna lanā,
butirēn awak nya wok nya makusut suku ya bakikulēn.
*BCDE. b. K ta pinutus. d. BCDE awak nya wak nya.

His soldiers were all courageous and ready to attack. Elephants, wagons, and drivers were firm in performing their individual tasks without waiting for orders as they were all experienced. They were always disciplined to be successful in the battlefield. Their bodies were full of scars, their beards were dark and their feet were sturdy.

55. Sapalaga niṅ balā mabalaṅan makēkēr akalaṅan,
makaparupuh ri puñkuran i wiñkiṅ analibukuṇi,
kapibala aprakampya kapahūṇ inamah-amah amūk,
pinaṛēbutan [n] inambulan* inumbanan uwal anuwul.
*BCDE. d. B panarēbutan. K inēmbulan.

The strategy of their attack was that they attacked with missiles and formed solid mobile units, attacking the rearguard or swinging [from the flanks] to surprise the rearguard of the enemy. The monkey-army however was solid, though they were scolded at or threatened, the monkeys kept fighting, they escaped from the combined attack of the demons with missiles and retaliated in the hand to hand fight that ensued.

56. Watēk apapan tēkāñewēk apapan tahu turuṅ* inamēs,
masinapi bhūṣaṇa nya masinaṅ sana-sini lumarap,
mahulap ikaṅ watēk kapibalān wulat i ya mahalēp,
kadi tuhu-tuhwa tan [n] alaha yan parēṅ anuwul anūb.
*BCDE. a. BCDE aṇamēr. K tuhu inamēs.

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Soldiers with shield and swords came. They were experienced soldiers and were never defeated. Their uniforms were brilliant and shining brightly, the monkeys were dazzled when they looked at their glowing appearance. It was as if they were really irresistible when they started to fight at close range.

57. Lawan agalah manimbañi manāmbēhi halēp añiriñ,
kagiri-giri n-tihāñ ri harēpan niñ apapan aparō,
haga-haga tékanañ wray agalak ginulumi ginalak,
wahu kaguliñ linūd iñ apapan [n] apan agalak atah.

Other units, armed with lances supported them in fine arrangement. Dangerously they placed their lances in front of their shields. The monkeys were courageous and wild and agitated when the demons closed down on them. They fell over and the demon units with the shields overwhelmed them savagely.

58. Sañ apapan arddha darppa maharēp r-ahata mamuguti,
winatu ya riñ śilātala tikēl saka tēlu kaguliñ,
ayak-ayak iñ kuyañ-kuyañ asāk kayu-kayu pamalu,
hana katibān gunuñ matēmahan ta payag arawayan.

The demon-units armed with shields were in high spirit and wanted to defeat the monkeys, but they were battered with rocks, so that the shields were broken by three and three. They were stabbed with trees, so that the handles of their maces were broken. Many of them were battered by the rocks, so that their ranks became shaky and broken.

59. Watēk agadā madan ya mañadēh mapapan apan añēl,
ikanañ alori lot ya mamupuh mamalu mañimulu,
makrētala matri kinrakan ikañ kapi ya kapēlēñēn,
mañawur añakra makrama ñ acakra kakrēcik añēné.
d. C makram-kramañ.

The demons armed with clubs marched forward to relieve the units with shields, because they were exhausted. Those armed with missiles were battering the monkeys incessantly. Shouting loudly those armed with swords charged at the dumfounded monkeys. Then the demons showered the monkeys with salvoes of discs which were right on target.

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60. Pijēr atugur bētah bala sañ Indrajit atēguh atah,
sira kalalah ri kālaha nikañ musuh awisa masō,
nrēpasuta Lakṣmaṇékana lawan nira mañadu yaśa,
paḍa kinawih riñ astra nipuñēn panah apanas atīs.

The soldiers of Indrajit held their positions firmly for a long time. They were eager to defeat the enemy and thrust forth forcefully. Prince Lakṣmaṇa was his opponent to match their might, as they were experts in weaponry, especially in the field of fire or water-arrows.

61. Prathama narāryya Lakṣmaṇa huwus mamanahi rumuhun,
hana ta ya Baruṇāstra pamanah nira salilamaya,
maya ikanañ tēgal taya n upāya riya dadi tasik,
bala nirañ Indrajit kalēbu durbbala paḍa kapēlēk.

First the noble Lakṣmaṇa discharged a Baruṇa-arrow just to test [the power of the enemy]. As if by magic the field was turned into a sea with no chance [for the enemy] to ward it off. The soldiers of Indrajit were in great trouble, as they were on the verge of being drowned.

62. Jwalita murub śarāgni pamalēs nira mañalad-alad,
ya ta umuruñ wway adway alayū kapanasan anasar,
huwus ikanañ wway adway ikanañ apuy-apuy apulih,
ri taya nikañ tahēn ya tamatan patahēn apulihan.

A brilliant shining fire-arrow was Indrajit's answer to it. The arrow emitted flaming fire which drove away the water. After the water was driven away, the fire turned to attack, and because there was no wood, its attack could not be repelled.

63. Maluy amanah sañ Indrajit anéka mētu riya mulēk,
prakaśita āsurāstra ya mamētwakēn asi muśala,
paraśu gadā trisūla masuluñ-suluñ adulur apuy,
wugari halañ* mawor watu lēbu mēlēk alatu-latu.

*BDE. b. BCDE prakāśa ta. d. K hilañ.

Then Indrajit released another arrow which issued all kinds of weapons, namely the well-known *asurāstra* (demon-arrow) which brought forth swords, hammers, axes, clubs, tridents in great columns, followed by fire, all kinds of missiles mixed with stones and billowing hot dust.

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64. Apa pañalah rikā hana mahéśwaraśara śaraṇa,
panah umañan [n] asiñ pinakasañjata linēpasakēn,
ya ta pamanah nirañ taruṇa Lakṣmaṇa mañalahakēn,
hilañ apasah sa-sañjata sañ Indrajit asiñ umēsāt.

What type of arrow did he [Lakṣmaṇa] use for protection? It was the *mahéśwaraśara* (the arrow of god Mahéśwara) which consumed all kinds of weapons shot at him. That was the arrow young Lakṣmaṇa used to ward off the attack. Smashed and shattered, all the arrows of Indrajit disappeared.

65. Kaparibhawān mañēl kapuritēn satata pinanahan,
kucēm aku liñ nirār dañu-dañū bali kari balawān,
gaja ratha aśwa sārathi sañ Indrajit inarah-arah,
pralaya layah kabēh nirawaśēṣa sira juga salah.
b. C sirār.

Because of exhaustion [Lakṣmaṇa] became impatient, as he was showered with arrows for a long time. 'I am ashamed,' he said, 'as in the past I was very powerful.' So he aimed at the elephants, wagon and driver of Indrajit, and wiped them out completely. Only Indrajit was saved.

66. Anilil anéka paṭṭaka paḍāmrihata sira masö,
taya ratha tā paśarathi* ya kéwala ta sira mamūk,
dadi pinanah riñ indraśara rudraśara winarayañ,
ya mēgatakēn gulu nikana sañ Daśawadanasuta.
*BCDEF. a. CDEF. anékapaṭṭaka. b. K tāpisārathi.

Some units remained and with them he [Indrajit] attempted an attack. He had no wagon, no driver, he was alone fighting with all his might. So [Lakṣmaṇa] shot at him with Indra and Rudra arrows which severed the neck of the son of Daśawadana.

67. Kalawan ikā ta ghāra nira sañ pitu mati ya kabēh,
brata nikanañ patibrata nahan ya ta ginawayakēn,
mamuji saharṣa sañ rēṣi tumon i kapaṭi rasikā,
jēnu saha puṣpawarṣa tumibā satata ya sumawur.

Also his seven wives followed him to death, fulfilling their vow to always be faithful to their husband. The sages delightfully praised them when they saw them committing sattee, a rain of cream and petals of flowers fell down intermittently, everywhere.

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68. Ri pati sañ Indrajit jaya-jayèn gaganatala humuñ,
 umuji sañ āryya Lakṣmaṇa wēnañ mañalapi kasusuk,
 suka hati niñ hyaṇ ahyun aṇalēm lēmu-lēmu magirañ,
 manawurakēn ta gandha riñ awaṇ-[ñ]awaṇ awaṇi marūm.
 d. CDEF hanawurakan.

When Indrajit was slain, the hymn 'Victory! Victory,' was heard loudly in the sky, giving praise to the noble Lakṣmaṇa who succeeded in eliminating a mighty enemy. The deities were delighted and full of praise, glowing with happiness. They showered down sweet-smelling fragrant perfume [from the sky].

69. Daśawadanātīdīnatara tā śaraṇa nira huwus,
 pati niñ anak lawan bala kadi pwa kayu tinutuhan,
 tuhun ikanāñ awak hana iwēh nikana mahuripa,
 niyata tibā nikāta waduñēn [n] ikana sañ atahēn.
 d. B nikana.

Daśawadana at last was bereft of his protectors, very deep in grief. After the death of his sons and attendants [he was] like a tree bereft of its branches. Although he was still alive it was very hard to stay that way, as it was imminent that the woodcutter would chop off [the trunk].

70. Taya ilagan lumakwa malagā juga saphala mamūk,
 mabēnēr awās ya ñ antakawasāna samara maraṇa,
 dadī mari dīna dāni ta manah nira niratiśaya,
 umaluy amuntarañ tar* atakut pējah aciha-ciha.
 *S. b. B wasāna. c. F niratisaya. d. BCDEF tañ. K tatar.

It was unavoidable that he should enter combat and fight to the end. It was clear and obvious that he would die on the battlefield at the end. So he stopped worrying and pulled himself together. He regained his spirits and was not afraid anymore, in fact he was free and easy.

71. Tumama mahoma riñ Śiwasabhā grēha padiwaharan,
 Parama-Gurūgra bhīṣaṇa sirékana inawatakēn,
 mētu ta matañkil iñ waruga* sañ dwijawara humaḍaṇ,
 umadēg aśānti maṅgala nagéri pañarita nira.
 *BCDEF. c. K waruṇa.

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He went to pray and made offerings in the Śīwa-temple, and invoked the horrible Parama-Guru. He went out to go to the *waruga*, where the excellent brahmins were standing waiting reciting formulas which brought forth calmness of mind and eternal Bliss in his undertaking.

72. Kala saha śaṅkha śaṅghaṇi kanānuni mamawa suka,
paḍahi paḍāniriṇ [ṇ] ati hatur nikana n-uni parēṇ,
suka hati saṅ Daśāsyā ri siraṅ dwija majaya-jaya,
manawurakēṇ ta dāna atigorawa ri sira kabēh.
a. EF saṅghuṇi.

Horns and trumpets, were noisily blown in turns giving rise to joyousness. The drums accompanying them, were played together in arrangement. Daśāsyā was happy, as the brahmins were chanting 'Victory! Victory!' With full respect, he threw coins to them.

73. Bala mabalēm [m] umanti wētū saṅ prabhu Daśawadana,
upakaraṇēṇ raṇāṅgaṇa huwus hana hinaḍaṇakēṇ,
pinasuk iraṅ rasuk hana rukuh nira kanaka maṇik,
dumilah abaṅ sēnō nya mahēniṇ kadi ta hati nira.
c. F iraṅ.

The soldiers waited calmly for the marching out of king Daśawadana. All war-equipment was ready. He put on his armour and helmet studded with gold and jewels. It shone brightly, red and clear like his conscience.

74. Krama umanēk sirēṇ ratha magōṇ kinūṣa riṇ ēmās,
kadi ta ya śrēṅga niṇ giri Sumēru kāñcana maya,
kuda kadi ratna markata katon awak nya mahijo,
ya ta umadēg [g] ikaṇ ratha sirāta Sūryya sadrēśa.
a. D siré. d. CDEF umatēk ikaṇ.

Then he mounted his great wagon which was decorated in gold, resembling the golden top of the mountain Sumēru. The horses were green coloured shining like jade. Then he stood in his wagon looking exactly like Sūryya, the Sun-god.

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75. Bala nira bhāra ujwala paḍārasuk [k] inēmasan.
 ya ta lumiput tumūt marawayan marēk ratha nira,
 wulu ni papanya cāmara mirah madanta ya muré,
 kadi ta ya mégha yan wahu kéné sēnō hyañ Aruṇa.
 a. E paḍāñrasuk. d. F wawu.

His soldiers were heavily decorated, wearing golden plated armour. They surrounded and followed his wagon closely. The tufts on their shields were made of reddish yellow *cāmara*-hair hanging down, looking like clouds hit by the rays of the sun.

76. Kanaka karat-karat nya kumilat-kilat kagurilap,
 tabē-tabēhanya* ghūrṇita tēkēñ diśāntara humuñ,
 dhwaja kadi wañkawāsēmu kuwuñ-kuwuñ [ñ] ubar-abir,
 kadi ta hudan magōñ wiśa panah nya tikṣṇa mapanas.
 *BEF. b. BE digāntara. F digantara. K tabēh-tabēhanya.

The rims were made of gold brilliantly shining, and their drums were booming filling up the ten directions. The banners looked like rainbows and standards were resembling lightning flashes. The poison of their hot sharp arrows were like a heavy rain.

77. Tēka ta umañḍēm aṇrēpa mañāñ ya mañhrīk* aṇakar,
 tuwi bala sañ Raghūtama masō tumindak aṇigēl,
 paḍa ta galak nya yan patēmu kapwa dhīra mapupuh,
 kadi bubula ñ lēmah n-inidēkan matēmpuh atugur.
 *BCDEF. a. F mañrēpa. K mañhrēk.

They came, and took position. Some were squatting, some lying on their stomachs opening their mouths and roaring, expressing their eagerness to attack. Also the army of Raghūtama moved forward, marching and dancing. When they clashed with each other, a gruesome fight ensued. The earth seemed to collapse, trampled and trodden down by those attacking and defending.

78. Umēlēk ikañ lēbū dadi pētēñ raṇāṅgaṇa pēpēt,
 taya ta tumon lawan ya majēmur muñur-muñur arok,
 pati ta masō patih nya n-aṇusī asiñ tan apilih,
 sakatēmu dé nya dīna dinudut tēwēk nya kawatēk.
 c. C tat amilih. BD tat apilih.

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Dust whirled up, and the battlefield was in pitch darkness. They could not see friend or foe, but they were mixed and confused. The order [of the king] to his ministers was just to attack and kill, whoever it was, who came their way. Whoever it was, once they met, one of them would be slain or bereft of his dagger.

79. Wray aku ta liñ nikañ wray i paḍa nya wānarabala,
 sy-anu aku rākṣasa prih aku rākṣa liñ nya sawanèh,
 ḍèh apa karih asiñ sakasikēp pramāda ya pati,
 tak aharēp iñ hurip pati patēmwanin sabhuwana.
 b. BDE pri aku. c. B yāpati.

'I am a monkey,' thus said a monkey to his fellow, another member of the monkey-host. 'I am such and such, a demon. Please help me,' another spoke 'Ah! Why bother? Whoever is seized or negligent he will fall. I do not want to stay alive. Death is the end of everyone/everything.'

80. Makakērēcēk makik hana mañañ mañaṅgul anukēr,
 hana kawilēt gulū nya rin ikū ikañ kala wanèh,
 kasiku wēhañ nya bāp kapisahut sihuñ nya mañani,
 kapacilu lèn kapik kapihēḍēs tēḍas kēna hiḍi.
 b. D kabèh.

They were tumultous, shouting with their mouths wide open, parrying but also falling into difficulties. There were demons whose necks were strangled by the tail of the apes, others were elbowed on their jaws or injured all over their bodies bitten by monkeys, who in turn were trapped and dragged. Others were screaming as they were knocked down on their heads with a hammer.

81. Paḍa ta nanā nya téka mati rāh nya rodra humili,
 ya ta maḍēmi ñ lēbū mari mēlēk hilañ pētēñ awās,
 akara-karā ikañ kalana rākṣasénarah-arāh,
 mati saka sēwu śirṇa pinanah nirañ Raghusuta.
 b. BCDE maḍēmī lēbu. d. F sirṇa.

Both sides took a beating, many were killed, blood streamed awfully. It dampened the whirling dust and the sky cleared. Raghusuta carefully aimed at the wicked demons and they were mowed down by his arrows by thousands.

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82. Jaga-jaga sañ Daśānana tumon balārdhha mananā,
 ratha nira śīghra gumrit umasō amogha kawaluy,
 pinakanimitta niñ [ñ] alaha riñ raṇékana huwus,
 tēka tañ aṇin riwut makadulur gagak malimunān.
 b. CE atīśīghra.

Daśānana was ready when he saw his attendants were destroyed. He wanted to move his wagon forward speedily, but suddenly it could not move, as a thrust of thunderstorm came up against it, followed by crows and darkness. That was the sign that he would be slain in battle very soon.

83. Ndā tar kagyat tar āsā rasika ta sañ amūk mūrka rājā Daśāsyā,
 n-kon tañ wadwāmrihātah krama dadi ta masō sañ Wirūpākṣa nāma,
 muṅgwiñ hastin panuṅgañ mamawa ta ya lipuñ tīkṣṇa bhinnār putēr nya,
 sañ Sugrīwa mapag yēñ raṇa mati kapisan tar pasārān tinampyal.
 b. B wīrapakṣa. c. B hasti. D bhinna. F hastina. d. B Sugrīwā. 1a pasaran.
 CDF tan pasarān.

King Daśāsyā was not surprised nor dejected, but he became angry and wanted to fight as hard as possible. He ordered his soldiers to fight courageously. So Wirūpākṣa moved forward, mounted on an elephant, holding a sharp lance, which he rotated violently. Sugrīwa met him in combat, and killed him easily with one blow.

84. Sañ Dhūmrākṣa masō masēñhit apulih tan polih* amrih atah,
 sañ Sugrīwa siromatī ya tinibān wuñkal kariñkēl rēmuk,
 mahyāmūk ika sañ Mahodara masō mahyun tumēmwañ yaśa,
 pinrēp dé nirañ Aṅgadēñ raṇa rēmuk-rēmpu hulu nyāpasah.
 *F. a. BCDE apulih tan olih amrih. K apulih amih. b. B Sugrīwā. c. BF mayāmuk.
 d. CF rēmpuh. D Aṅgadé.

Dhūmrākṣa jumped forward furiously, attacking with the purpose to push back the enemy, but he failed, as Sugrīwa battered him with a huge rock which smashed and shattered his body. Yelling loudly Mahodara advanced intending to gain fame, but he was blocked by Aṅgada who clubbed him to minced meat, so that his head was severed and hurled far away.

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85. Ri pati sañ apatih tigañ wañ Wirūpākṣa Dhūmrākṣa Māhodara,
 makin alilañ awas yan* baśā ñ antaké sañ Daśāsyèñ raṇa,
 mētu sakala galak nirār wuk ikañ** wānarānēkanā durbbala,
 tutug apagēh ikañ kaśūran rasé tan surud Rudra tulyèñ galak.

*CEF. **BCDF. b. B awās yan baśañ. raṇaṅgaṇa. D awās yan baśā was sañ antaké sañ. K awas awaśyan baśā. c. EK wuk tikañ.

When his three ministers Wirūpākṣa, Dhūmrākṣa and Mahodara were slain, it became more obvious that king Daśāśya would meet his death in battle. Suddenly his courage emerged and he attacked the monkey-army who then were plunged into trouble. He was steadfast and heroic, not wishing to withdraw, and fighting savagely like Rudra.

CATURWIŃŚATI SARGGAH

CHAPTER XXIV

1. Tat kālān kadi Kālamrētyu sakalātyantēn galak yar pamuk,
 yékānsö nira sañ Raghūttama tumūt sañ Lakṣmaṇāñimbañi,
 lāwan sañ guṇawān Wibhīṣaṇa paḍāmēṇṭaṇ laras nirbhaya,
 rañkēp riñ guṇa agra niñ kakawihan agrēñ kawīran sira.
 a. CD pamūk. b. C sékānsö.

When Daśamukha was seen fighting fiercely like Kālamrētyu incarnate, Raghūttama stepped forward flanked by Lakṣmaṇa and Wibhīṣaṇa, fearlessly drawing their bows, they were all full of virtues, exalted in faculties and valour.

2. Sānsö sañ tiga déwata Tripuruṣa pratyakṣa māwak katon,
 sañ hyaṇ Tryagni murub paḍā nira dilah tulya ñ manah tan paḍēm,
 mañkin dhīra aho ahañkrēti nikā sañ krūra Lēñkādhīpa,
 tar kéwran lumagēñ tigan wañ amanah māna ñ manah nimna ya.
 c. BCDEF ahañ hati nikā. d. BCDEF tan. D mānañ mana nimēna ya.

When the three heroes, who looked exactly like Tripuruṣa incarnate advanced, their hearts were burning like god Triagni (Three fires) flaring up incessantly. The pride and courage of the wicked king of Lēñkā became more apparent, as he felt that he could easily fight the three archers. He was arrogant but inwardly depressed.

3. Lwir niñ hrū nika sañ Daśānana katon atyanta riñ kādbhuta,
 siñhā wyāghra ulāgalak mētu mulēk sañkēñ panah ñ āsura,
 tan kāntun ñ asukanta bhīṣaṇa asiñ satwāgalak nā mulēk,
 agnéyāstra panah apuy pwa pamalēs sañ Rāma lēs lina ya.

The arrows of Daśānana were of amazing and surprising types. His *asura-śara* (demon-arrow) issued lions, tigers, wild dragons in great numbers. The *asukhānta* (pain without end) arrow was no less dangerous, it also brought forth all kinds of wild beasts in great numbers. They were nullified by Rāma's arrow of fire, which made them disappear.

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4. Mowah hrū nika sañ Daśāśya mamanan riñ [ñ] astra rodrādbhuta,
 multak tañ muśalā* trisūla krētalārūg ryyagra niñ hrū mēlēk,
 wuñkal lèn alañan hilañ halilinēn sāsiñ kēnā dé nikā,
 gandharwwāstra panah pratita panulak sañ Rāma riñ mañkana.
 *BDE. b. BE yyagra. CK muśala. d. D rī.

Again Daśāśya discharged an amazingly dangerous arrow, as from its point burst forth hammers, tridents, swords, knives, rocks and missiles which wiped out everything they hit. At that time Rāma released the *gandharwāstra* (an arrow which issues *gandharwas*) to eliminate them.

5. Yan sor bāṇa nira ta sañ Daśāśya śīrṇṇa,
 pahyā niñ rēṣigaṇa riñ nabhastalāwū,
 ndā tañjrih inalāh-alah masō tar olah,
 puñgēl tañḍa nira pēgat pisan kēnāstra.
 a. D yēn.

When the arrows of Daśāśya were eliminated [by those of Rāma], the groups of sages in the sky were cheering clamorously. But Daśāśya was not afraid though all his arrows had been destroyed. He held his stance, though his standard was broken, hit by an arrow.

6. Tan pamwas kuda nira dé niñ astra rimpuñ,
 lāwan sārathi nira tan pasāra śīrṇṇa,
 rēmpak tañ ratha pinanah manah tar éñēh,
 sāmbut tañ lipuñ umasō lēpasakēn ya.

Not to mention his horses which were mutilated, also his charioteer who was killed easily. His wagon too was smashed by an arrow, but his mind was not troubled. He grabbed a lance, stepped forward and launched [it toward his opponent].

7. Mēh prāptāñ lipuñ i narāryya Rāmadéwa,
 yatnāntēn nira sumawat sawèt nirār wruh,
 abhyāsēñ samara mariñ wulat nirāwās,
 hétu nyān kēna pinanah lipuñ ya puñgēl.
 c. D abhyasé.

When the lance was about to hit the noble prince Rāmadéwa, his younger brother saw it and hurled it aside with an arrow. He was experienced in fighting, that was the reason why he was very alert and could break the lance in two with an arrow.

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8. Muntab krodha nirañ Daśānana tumon kontāsi kontal tikēl,
 sāmbut konta wanēh kinon ira ta sañ Rāma prayatnā huwus,
 ai Rāma nda wulat prayatna ta-kēmit héman [n] ikuñ Lakṣmaṇa,
 byaktā yan mati dé nikiñ lipuñ apan sy-Amogha tan wyartha ya.
 d. BCDE byakta nyan.

Daśānana was furious when he saw his lance broken and hurled aside. He grabbed another, and warned Rāma to be prepared: 'Hey Rāma, look out! Look after Lakṣmaṇa. Clearly he will be killed by my lance, because Amogha never fails.'

9. Nā tojar nira niścayāñlēpasakēn tékañ lipuñ tan luput,
 limpad pyah nirañ aryya Lakṣmaṇa tibā tibrānañis sañ* kaka,
 āśāsū sira sañ kapīndra kapēgan [n] āmbēk nikañ wré kabēh,
 n-ton sañ Lakṣmaṇa mūrccitāñēsah asih sañ siddha muñgwiñ lañit.
 *BDEF. C[s]aā.

Thus he said with conviction, and hurled his lance. It hit the noble Lakṣmaṇa and tore open his stomach. He fell and his brother fell upon him, weeping. Hopelessly the king of the apes wailed and the monkeys were thrown into grief, when they saw Lakṣmaṇa swoon away. The perfect beings in the sky mourned.

10. Prajñā sañ kinawih Wibhīṣaṇa wawañ puṇḍut ta sañ Lakṣmaṇa,
 mundur mūr sākarēñ watēk ta ikanañ kontā r-alap ñ oṣadhi,
 pōhikañ kani nirwikāra mabañun sañ Lakṣmaṇāñāñjali,
 sakwēh sañ manañis minīs mari maruk mañhrūk watēk wānara.

The wise and skilful Wibhīṣaṇa quickly picked up Lakṣmaṇa and brought him behind the lines. He pulled out the lance as soon as he had the chance and applied the cure by sprinkling [the water of the *brañitasandhi*] until the wound was healed. Lakṣmaṇa woke up and made his obeisance. All who wailed stopped crying and laughed, the monkeys raised a thunderous howl.

11. Hāh sañ Māruti dibya māraṇa hilañ dēntār alap ñ oṣadhi,
 śuddhékā suyaśanta siddhi satirun riñ mañhurip* rāt kabēh,
 nā liñ niñ bala wānarāmuji wijah n-ton jīwa sañ Lakṣmaṇa,
 sañ Rāmāta mañolakēn gēmē-gēmēn gōñ niñ girañ riñ [ñ] ari.
 *BCDE. b. FK dētañhurip.

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'Ah, Māruti! How excellent! The wounded was cured by the herb you obtained [from Himagiri]. Your merits are indeed perfect and pure, worthy to be taken as an example by those ruling over the people.' Thus spoke the monkey soldiers when they saw prince Lakṣmaṇa was well again. Rāma embraced his younger brother, full of true affection and delight.

12. Tan polih hamēnan nirañ Daśamukā polih ḍatēñ tā-mulih,
mañhundañ ratha sāra sārathi wanēh śīghrār panēk riñ ratha,
agyā mātyana mātya mo tar apilih dé nyān pulih liñ nira,
gumrit tañ ratha gumrēhīta* hati sañ śūrāñ kudāñhrik masö.

*B. a. tan poli. b. BCD mañhundañ. d. CEF śumrēhīta. śūrā. D. śumrahīta.
K sugrēhīta.

Daśamukha was at his wit's end, as he had failed [to kill Lakṣmaṇa] and returned home. He ordered another wagon with a powerful driver. Quickly he mounted on to it. He wanted to kill or be killed in a short time. He would not opt out for any of them. Thus he thought. His wagon advanced with a crackling sound, agitating the heart of the hero, while the horses sped forward neighing.

13. Sandēhāta manah hyaṇ Indra tumahā sañ Rāma sorēñ raṇa,
yatnāwēh ta sirāstra Guhyawijaya Brahmāstra lāwan ratha,
tan lēn sārathi Mātalikana kinon nityé karākṣān* nira,
muñgah sañ Raghuputra riñ ratha mañik saśrī lawan sañ [ñ] ari.

*BCDEF. b. B Guyāwijaya. F Guhyawijayā. c. BE Māthali. D nitya.
K karaksakan. d. BEF makin.

God Indra was doubtful in his heart, thinking that Rāma might be defeated in battle. (Out of) concern he gave him the arrow Guhyawijaya and the arrow of Brahmā together with a chariot. Nobody else but Mātali was ordered to be the charioteer and to guard him. The son of Raghu and his younger brother mounted the beautiful chariot bedecked with jewels.

14. Anantara narēndraputra hana riñ rathottama pawēh hyaṇ Indra ri sira,
watēk rēṣi riñ antarikṣa anumoda mañhudanakēñ ta gandhakusuma,
mulat ta sira sañ Daśānana sawismayāmaya-mayājayā nrēpasuta,
Daśāsya sira dhīra wīra tuhu jāti sūra sira tan surud tar arusuh.

a. BCDE anāntara. d. BCD tar. har arusuh. EF sira tar.

Without delay the prince had already mounted the beautiful chariot given by god Indra to him. The groups of sages in the sky expressed their approval by showering down fragrant flowers. Daśānana saw this with dismay, and it dawned to him that the prince would be victorious. He was however unwavering and really courageous, so that he did not want to acknowledge defeat and be unfair.

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15. Masō ta masilih panah paḍa mamētwakēn kanipuṇan niṅ astra sakala,
narēndra Raghuputra pūrwwa mamanaḥ ta pāsapatapāśa śūla ya mulēk,
Daśāśya mamanaḥ rikaṅ bhujagapāśa yēkā umēlō panah nrēpasuta,
saroṣa sira dé nya śīghra mamanaḥ muwah hibēk ikaṅ nabhastala pēpēt.
d. D nabhāstala.

They came forward, exchanged salvoes of arrows to show their skill in all weapons. First prince Raghuputra released a *pāsūpata*-arrow, which emitted snares and lances in great numbers. Daśāśya discharged the dragon-arrow, which swallowed all the arrows of the prince. The prince shot forcefully and speedily, so that the sky was filled up with them leaving no space.

16. Parah kēna ta saṅ Daśānana nanā tēḍas ḍaḍa nirārddha mūrccita tibā,
mulat sabhaya śīghra sarathī nirālayūmēgil awak nya ḍuṣṭa matuhan,
samantara udhāni saṅ Daśamukānadēg sira sudhīra mamriḥ atahēn,
haro-hara si ḍuṣṭa sārathi manēk rikaṅ ratha muwah takut nya ri sira.

Daśānana was hit, his head and chest were shattered and he fell unconscious. His charioteer, seeing his master was hit, was terror stricken, and fled away to save his life. He was really treacherous towards his master. Meanwhile Daśamukha came to, and stood erect [in the chariot] to make his resistance. His heart filled with horror, the driver climbed back in the wagon.

17. Hanādbhuta sutikṣṇa saṅjata nira triśūla ya pawēh bhaṭāra ri sira,
yatēka pinēniṅ nirojwala marab murub mētu ṅ apuy nirantara ri ya,
narēndra Raghuputra śīghra mamutēr lipuṅ [ṅ] inabhimantra indrakuliśa,
parēn mapulihan ya yar lēpasakēn ya kapwa dumilah gēsēn dadi hawu.
b. D nirāntara.

Rāwaṇa had a trident, a very powerful weapon, a grant of a deity to him. He held it in his hand, it was shining and flaming, as if emitting fire all the time. Quickly Raghuputra rotated a lance, while reciting the *indrakuliśa* (Indra's thunderbolt) formula. They released their weapons at the same time, [which clashed in the air] and were burnt to ashes.

18. Muwah sira mamēti saṅjata wanēh anēka masilih-silih paḍa pulih,
Yamāstra hana Nairrētāstra Baruṇāstra guhyaka guhāstra āsuraśara,
sarūpa nikanan sinaṅjata tatar tutug [g] anēn-anēn nirāmanaḥ atah,
sudhīratara tan kacidra paḍa lakṣitān sira linakṣa sinlar akalīs.
b. BCD nainrētāstra. E āsurakṣara. c. BCDEF tatag. nirāmana atah.

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Then they looked for other weapons, attacking each other with them, but they were evenly matched. They had discharged the arrows of Yama, Nairrēta, Baruṇa, *guhya* (demi-gods), *asura* (demon), and secret arrows. They used every weapon they could think of, but not one had success. They were both extremely courageous, alert, dodging or parrying all weapons coming to them and besides they were invulnerable.

19. Makin ta maparō sirār silih-usī silih-palu silih-tuhuk tahu-tahu, bhramanta kadi cakra cañcala lanā mataṇḍaṇan ataṇḍiṇan maputēran, muwah maluwaran sirān tar aṇēlih tar aṇlu tar aṇēl karug-rag asuwé, tawaṇ-tawaṇ awak nirār aṇēn-aṇēn ya ta pwa mahaṇan haṇiṇ juga mibēr.
a. F maṇkin. b. F cala.

When they came to closer range, they chased each other, struck and stabbed at each other skilfully. They moved like wheels, in circles competing in courage. They were separated for a moment, but without feeling weary or slowing down they pounded at each other for a long time. Their bodies seemed to be made of air, very thin and light as if they were flying like the wind.

20. Kēdō sira kadi kya mindēr athawā kadi pwa sapu hujwalénutitakēn, tatan sira katon katon taṇ awēlū jugākulilīnan mawās makalaṇan, kadi pwa kalaṇan bhaṭāra Yama Kālamrētyu manawuṇ sirāṇadu laga, asiṇ [ṇ] umasukérīkā niyata yan pējah kapipisēn rathān paputēran. They were moving in circles like a spinning comet or like a broom which was forcefully hurled around. They could not be seen, only the circle was seen very clearly rotating very fast, looking like the arena of god Yama and Kālamrētyu when they were fighting, competing in might. Everyone coming into the circle would certainly be killed, ground to dust by the rolling wheels.

21. Ri maṅkana nirār pijēr maputēran kadi pwa maliha ṇ lēmah magiwaṇan, girīndra gumēgōr iṇ agra kadi rūga rūpa ni gērēh nya ghora gumuruh, lamad-lamad amēt paran paḍa kasamburat kasarakat hilaṇ marawayan, bhaṭāra Rawi manda-manda makucēm samudra kumucak kakuṇcaṇ atugur.
a. BDEF midēr. malikaṇ. C maliha kaṇ.

When they kept turning around, the ground shook as if on the verge of collapsing. The peaks of the high mountains were trembling, as if they were breaking down, rumbling like thunder. The light clouds were dispersed thrown to all directions in pieces until they disappeared into nothing. The sun turned pale and dreary, the sea was billowing, swept along at all times.

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22. Rikañ gagana sañ Gaṇāgēñēñan in grahāgraha takut sirāmrih* ajaga, sasañsaya sirār kasuñsaña tumoñ jagat riga-rigu grahāgraha kunañ, tatan sawuwusēñ takut nikana tañ watēk wray akiḍampēlan ya rumēpa, rikañ watu śilātalān pagēñēñan wanēh nya mēgēgēh kagōman aṇadēg.

*BF. a. B ajagat. K siramrih. b. BF grahāṅgaha. BCDEF kunēñ.

In the sky the *gaṇas* (demi-gods) were holding on planets, apprehensive as they attempted to watch over them, fearing that they would be thrown in confusion as they saw the earth and the planets were drifting around. Not to be described was the fear of the monkeys, many were clutching at each other or clung on stones, others were just standing with widespread legs, terror struck.

23. Susārathī suśakti Mātali sirāṅgēgō tali niñ aśwa durbbala mahos, mahos kētē-kētēg nirān kadi tinampyal in hañin aṇēl mañañjali sira, makon lumēkasāmēkāsana laga ndya dona niñ ataṇḍaṇ an tēwas aṇēl, jagat juga ya kāsih-āsihi narēndra sugyan uḍula n lēmah pwa katērag. The excellent and outstanding charioteer Mātali who was holding the harness of the horses was in trouble and tired. He breathed heavily and his heart beat faster as if being slapped by the wind. Wearily he asked respectfully to conclude the fight: 'What is the use to prolong the fight. It is only tiring yourself out. Have pity with the world, my lord, perhaps the earth will collapse under the blows.

24. Musuhta ya matīs hiḍēpta riya haywa mañkana kēñākēna n naya huwus, salah linawanan mataṇḍaṇan apan mamēt kira-kirēkanāmala-malar, ya mūrkkā paracidra yānuru-nurū mururwakēn i sañ narāryya juga ya, yadin palē-palēh pilih kita pulih panumpala nikā kunañ mamēñaña. d. BCDE kunēñ.

'To you your opponent is not too hard to finish. Do not think thus, use a stratagem soon. It is not correct to fight him on physical terms, as he too is perhaps looking for a trick. He is evil and deceitful, he will wait until you are careless and then defeat you, if you are not careful. It is best that you also apply stratagem to win.

25. Damar mañaraman [n] umēh pējaha hēntya duh nya dumilah murub sapinaḍēm, nahan pañupamē pamūk rasika mūrkkā wiṣṭi biṣamēñ sumanḍiñ iriya, matañ nya pahawās huwus huwusi tañ lagā pējahi n añjahit tribhuwana, panah ta ya tumampanēñ kapanasan kabēh kapana téki yan lēkasana. b. BCDEF biṣamañ. c. F tribhuwanā. d. BCDEF téka.

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'Your opponent is like a lamp shining bleakly, nearing extinction, because the oil is almost finished, it flares up once before it is extinguished. That is the comparison of his powerful and fiery attacks on you. Therefore you have to be careful. Finish the fight, kill the menace of the threefold world. Shoot at him, let him feel the torture of your arrow. Do it now!

26. Gēgōn ikaṇaṇ astra Guhyawijayāpraméya ya apan nabhastalamaya, susūkṣma tuwi yātibhāra kadi Mēru Windhya Himawān bwata nyan inagag, ikaṇ mata si bāyubajra makasūb in agni warayaṇ nya sūryya sakala, hēlar nikana saṇ kagēndra ya wulu nya rudra sira muṅgwi puṅka nikana.
b. B inagan. c. BEF makasumbiṇ. CD makasum.

'Take the excellent Guhyawijaya (secret of victory) arrow, as it consists of air. Though very fine, it is very heavy like the Méru, Windhya, Himawān put together. Its point is like thunderstorm, containing fire which is as hot as the sun. Its feathers is the feathers of Garuḍa, very dangerous, and are put at the rear-end of the arrow.'

27. Nahan [n] ikana liṇ niraṇ prawara Mātali r-habēt in aśwa riṇ tali wēsi, madan ta siraṇ aryya* muṣṭi ta laras nirār tihāṇakēn śilīmuka huwus, ujar ta juga makramé sira tamar katon lēpasakēn ya sēp n waṇ umulat, Daśānana parah gulū nira parēn pēgat kasapuluh tibā kabarubuh.
*BEF. b. CDK. sirāryya. d. F. kabārubuh.

Thus spoke the heroic Mātali while lashing the horses with an iron whip. The noble prince prepared for action. He held his bow and put an arrow on. Without a word he took position, unobserved he released his arrow, one would be too late to see it. He hit Daśānana, all his ten necks were severed and fell down on the ground.

28. Atha ri pati niraṇ prabhu Daśawadana, kapibala kadi sāgara gumuruh awū, maṇigēl akupik atri paḍa wija-wijah, puji-puji ya mabiṇcaluka kadi raray.

At the death of king Daśawadana, the monkey-host cheered thunderously, sounding like the ocean. They were dancing, they clapped with their hands noisily. They were full of praise and frolicked like children.

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29. Hañin umirir aghūrñnita bhuwana tēḍuh,
jēnu kanaka sumār sumawur [r]ata marūm,
agaru gugula dhūpa satata kumukus,
suragaṇa karuṇā sira mañinakakēn.

The wind blew softly, the world was quiet. Fragrant yellow cream was showered down everywhere. Sandalwood, bdellium and incense emitted vapour incessantly, due to the generosity and kindness of the gods.

30. Harṣāmbēk rēṣigaṇa siddha yar paśānti,
riñ méghār hana sukamātra tar pagātra,
mwañ puṣpāñjali nira nā katon manojña,
lumrā tañ bhramara mariñ-riñ antarīkṣa.
b. BCDE mukamātra.

The groups of sages and other perfect beings were delighted and recited hymns of peace. They were staying in the clouds full of happiness but unseen, only the expression of their respect was seen in the form of showers of beautiful flowers. Everywhere the bees were buzzing in the air.

31. Wibhiṣaṇa sirātītibra kabaran gēlānānarañ,
manah nira ya kāsrepan wulat i sañ kakāsih pējah,
drawa ñ hati kamānuṣan kapasukan ñ asih luh tibā,
tibākēn ikanañ sēkār i suku sañ kakāñañjali.
a. DE kabharan. d. F nibākēn.

Wibhiṣaṇa was overwhelmed by a burden of sorrow and was mourning sadly. His heart was filled with grief to see his beloved brother killed. His heart seemed to melt away, weakened and penetrated by tender emotions. With tears flowing down [his cheeks], he strew flowers at the feet of his brother, as an expression of respect.

32. Kakañku kita hāh Daśānana nihan ñhulun tiñhali,
kṣamākēna taman kēnā ta riñ upadrawāññgati,
apak para ri sañ parārtha paramārtha doni ñhulun,
mahāhuluna sañ mahārdhdhika mahāt sirēñ rāt kabēh.

‘My brother, O, Daśānana. Look at me and forgive me. Let me not suffer, because I left you, since I went to a unselfish person, and my purpose was the weal of others. I chose to be the servant of a great and noble person, who cared for the whole world.

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33. Nihan mahala yan pañingati anuñ parèñ* durjjana,
tan ora yaśa dona niñ wiraha kéwala drohaka,
ñhulun pwa makakāryya kāruṇika rākṣakā niñ sarāt,
matañ nyan apagèh hatin̄ku kapasāha lāwan kita.

*BDEF. a. CK marèñ.

'It is indeed wrong, if one goes over to a wicked man. There is no good intension at all in the desertion but treason. But I had done it, because I had pity for the world and wanted to be of service to the world. That was why my mind was set in deserting you.

34. Kunañ pwa kalaran̄ku denta mati dé nikañ durnaya,
ujarkwahayu nūni tat* pituhu riñ sabhāpad wihañ,
ujar nikana sañ Prahasta kēna téki man̄ké tēka,
patinta saha mūla yéki ta phala nya sākṣāt katon.

*CDE. b. BFK tan.

'What makes me cry is only that you die because of misguidance. You did not follow my good advice in the council formerly, because of disinclination. Now you can see the [result of] the words of Prahasta, your death has come. From the beginning this result has been clearly seen.

35. Makin ta mapagèh iké pamituhun̄ku riñ [ñ] āgama,
tumon phala ni durnayanta riñ ihatra saḍyāñ ḍatēñ,
dēlāha kari tan pawēha lara duhka janmāntara,
mēné tuwi nihan ya hēnti kita hantu wēt niñ wihañ.
b. F ihātra.

'My devotion to religion is confirmed now, since I see the fruit of your misguided deeds. It has come at present, in future births it would not give sorrow and misfortune any more. It does now. See what you attain because you were [so] obstinate, your death.

36. Apan nwañ umahā mahōm umahawās raṣā niñ naya,
adun saguṇadoṣa ṣaḍguṇa ya dānanānuñ kēnā,
awās hayu ni wastu niñ wuwus awās ya yékālapēñ,
tatan [n] asiñ-asiñ hanā nika nayotpēnāténayu.

'The reason I wanted to go deliberately to the council was to explain the real meaning of good guidance, to take counsel about the virtues and falsehood of the *ṣaḍguṇa* (six good conducts). What parts are applicable should be carried out. It was clear, that if you had taken the good advice, the result would be good. You should not set in accordance with counsel that was taken on the spur of the moment.

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37. Kita pwa mituhu ñ salah salahasāku dèntèn sabhā,
 subhāga tuwi tan hanāta inalapta śabdāhayu,
 hayunta kaharēpkū wrēddhya ya matañ nya kojar hita,
 hatinta wiparīta wèt ñi kawērōnta* wīrēñ raṇa.

*D. d. BCDEF wèt i. BCEFK kuwērōnta.

'You had taken wrong counsel, you disappointed me in the council. Even though my advice was a good one you did not take it. I have the development of your wellbeing at heart, when I gave you that [good advice], but you were out of your mind, because of your eagerness to fight.

38. Tatan* sapituhun [n] apan rarayasih sumāṅkyé kita,
 kakinta tuwi yukti katwaña samaṅgalān sēmbahēñ,
 sirāwara-warāh rikañ hayu hayun hiḍēpté sira,
 tan ora rinēñōnta śabda nira tulya tūban humuñ.

*BCDEF. a. K tatak.

'You did not accept it, because a young man had told you [what to do]. But your grandfather, you should have respect for him, you should honour your elders. He had told about good things with your own good in mind. Nevertheless you did not listen to him. [His words] were just like poisonous chatter.

39. Wihañta ya tēwas mañēl mara-marāh sirēñ wwañ bahañ,
 anéka upamé pamañsita nirēñ wuwus yālapēñ,
 apan [n] alēpakēñ tamat [t] alap ikā kēnoh liñ nira,
 sayogya pituhun tuhun matuha tan tinon tan tinūt.

b. BCDEF pamañsila. F. niré. d. BCD tar tinonton. EF ta tinonton tinut.

'It was your obstinacy that made him fail in giving teachings to a stubborn man. He had given you various examples and teachings that you should take, but you did not, even though they were really good. He was really wise and worthy to obey, but you had no regard for him and did not follow [his advice].

40. Gēlāna kabaran tumon ñ wañ awamānacittāmāhil,
 r-ulih ta manāñis asih mañēsah ēnēñ āśā sira,
 muwah aku mataṅguh amrih awarah umās-wās kita,
 wahil matēmahan galak gēlēñi tāku moghāñdēdēl.

a. BDEF kabharan. BCDEF cittāmawil. b. C hanē. D hēñē. d. B gēlēñ ikāku. CDEF wawil.

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'He was truly sad to see a man of so contemptible mind. When he was back at home, he wept pitifully, he moaned sadly and hopelessly. Once again I attempted to explain and to warn you lengthily, but you were so scornful and furious. You repudiated me, even kicking me [on the face].

41. Adhā kalana lina riñ hati hilañ panontāt-hiḍēp,
tan ora hinidēp wuwus suśaraña nīwañ ewō ñ hayu,
ri gōñ ni tan asihta gōñ galak alök hiḍēp ni ñhulun,
kalih ta kasulāpa tat* pituhu nīti sañ nītimān.

*BCDE. a. C kalanā. b. BCDEF ewēh. C BCDE i tan. a. FK tan.

'O, tyrant, you are so heartless, disdainful and stupid. You had no respect to anyone or good words, though I had your well-being at heart. Because of your lack of love and your great anger, my mind was very much perturbed and tortured, as you did not obey the guidance of a wise man.

42. Lukan tuhun ikā tahāñku ta halād wihañ sañ tahu,
apan ñ wañ abhimāna riñ wwañ atuhāsahāsāsahañ,
hilañ hayu hēli nya duhka pati pātakāgōñ tēka,
ah-o kaka nihañ katon kita katuñtuñan dūryyaśa.

b. BCDF wwañ atuhā sahāyāsahañ. d. B kakuñtuñan. D katuñan.

'Indeed, I was correct to think that you were wrong in disobeying wise people, because one who had insulted his elders and was cruel and malicious, his well-being and good life disappeared whilst his sorrow and death were near. Ah! My brother. This is the result when you have reached the ultimate of ingloriousness.'

43. Wibhīṣaṇa nahan ta sāmbat nira,
Raghūttama wawañ matañguh sira,
Wibhīṣaṇa huwus ta haywālara,
apan saphala sañ Daśāsyār pējah.

Thus was the lamentation of Wibhīṣaṇa. Immediately Raghūttama admonished him: 'Wibhīṣaṇa. It is enough. Do not be so sad, because Daśāsyā has died with honour.

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44. Praśāsta sira nūni sāmpun tapa, gahan ta sira cakrawarttīn jagat,
pējah sira taman surud riñ raṇa, asiñ mati mamūk ya mokṣātmaka.
b. G cakrawartti.

‘He was known to have performed asceticism, and was a renowned universal monarch. He died in fierce combat. Who ever dies in battle goes to heaven.

45. Atīta rasikā tamat kin̄kin̄h, apan mati mahāprawīrēñ raṇa,
kunañ kita iké gumantya prabhu, prabhāwa ni guṇanta śuddhānulus.
a. BDEFG tamar. c. BDEFG kunēñ.

‘You should not grieve over him, because he died in great glory in the battlefield. On the other hand you have to succeed him as king, because your excellent virtues are truly faultless.

46. Pulih pahayu tañ sa-Lēñkāpura,
kitékana siwin nikañ rākṣasa,
mudhanyana manah nikañ durjjana,
sacarmmin awēniñ manūtāgama.
c. BCDEFG udhahani. d. BCDEFG awēnañ.

‘Rebuild and beautify the whole country of Lēñkā. You will be the ruler over the demons. Make the evil minded demons realize [their wrong deeds] by good examples and devotion to religion.

47. Tatat sawarahēñ ri dé niñ ratu, apat nipuṇa puṇyawān śilawān,
tathāpi warahēñkwa tātah kita, pagēh-pagēha niñ hiḍēp don iké.
a. BCDE tatan. FG tatad. b. BCDEF apan. punyawās. G nipuna nyawās.
c. G warahēñ wañ.

‘You do not need to be instructed in the behaviour of a ruler, because you are wise, goodhearted, and of good conduct. Nevertheless I will give you some guidance, which is intended to strengthen your faith.

48. Nihan krama ni dé niñ aṇḍāni rāt, awakta rumuhun warah riñ hayu,
tēlasta mapagēh magōm āgama, tēkérikañ amātya mantri tumūt.
c. C magēh māgama.

‘This is the way [how] to rule the world. Instruct yourself first to do good things. After you have established yourself in religious conduct, then the high ranking officials will follow.

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49. Patih sañ apatih patih satya ta, sabhrētya paricāra kapwācara,
 tēkēn anak anūt ulah tan salah, prajā ya milu jāgra nīti* hayu.
 *E. d. BCDEFGK nīti.

‘If the prime minister is obedient, then all the dependants and attendants will be obedient and loyal in all good behaviour, down to their children [who will follow to perform good conduct]. The whole population will also care for good guidance.

50. Prayatna riñ ulah atah n wañ prabhu,
 mawēha tuladan tirun [n] iñ sarāt,
 yadin salah-ulah sasar rāt kabēh,
 panaṇḍa pada sañ mawañ rāt tinūt.
 d. D paḍa.

‘The ruler should be extremely careful in all his conduct. He should give an example to the whole world. If he is wrong, then the whole world will be lost, which signifies that the steps of the king are followed by the people.

51. Lawan sira kinonakēn katwaña,
 apan hana bhaṭāra muṅgwīñ sira,
 wwaluñ hyañ apupul ryyawak sañ prabhu,
 dumēh sira mahāprabhāwāsama.
 b. EG muṅgwī.

‘Besides he [the king] is supposed to be respected, because deities are in him. There are eight deities in the body of a king, which gives him power without equal.

52. Hyañ Indra Yama Sūryya Candrāñila,
 Kuwéra Baruṇāgni nahan wwalu,
 sira ta maka-aṅga sañ bhūpati,
 matañ niran iniṣṭi aṣṭabrata.
 d. BEFG nira.

‘These eight gods are Indra, Yama, Sūryya, Candra, Anila, Kuwéra, Baruṇa and Agni. They are embodied in the king, that is why he should have cherished the *aṣṭabrata* (the eightfold meritorious acts).

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53. Nihan brata ni sañ hyañ Indrālapēn,
 sirāñhudanakēn tumrēptiñ jagat,
 sirāta tuladēnta Indrabrata,
 sudāna ya hudanta mañlyābi rāt.
 a. BDEFG ri. b. BDEF tumrēpti.

'This is the meritorious act of Indra which you should follow: He gives rain to the satisfaction of the world. You should take Indra as an example and carry out his acts. Generosity is your rain overflowing the world.

54. Yamābrata* dumañḍa karmmahala,
 sirékana maluñ maliñ yar pējah,
 umilwa kita malwa ñ olah salah,
 asiñ [ñ] umawarāñ sarāt prih pati.
 *G. a. BCDEFK Yamabrata.

'The meritorious act of Yama is 'punishing the evil-doers'. He punishes the thieves after they are dead. You should also punish the wrong-doers. Whoever gives trouble to the world should be eliminated.

55. Bhaṭāra Rawi mañhisēp wwai lanā,
 ndatan kara śanañh-śanañh dé nira,
 samañkana kitat alap pañguhēn,
 tatar gēlisa yēka Suryyabrata.
 b. EFG sanēh-sanēh.

'The Sun-god (Rawi=Sūryya) always absorbs the water, slowly not forcefully. If you have to take [from the people] to obtain [something], you should do it the way the sun does, in a gentle way.

56. Śaśibrata humarṣuka ñ rāt kabēh, ulahta mrēdu komalā yan katon,
 guyunta mamanis ya tulyāmrēta, asiñ matuha pañḍitāt swāgatan.
 a. G Śaśihbrata.

'The meritorious deed of god Śaśi (Candra=Moon) is to make the world happy. Your conduct should show kindness and tenderness. Your smile should be sweet like nectar, honour your elders and wise people and be kind to them.

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57. Hañin ta kita yan pañinté ulah,
 kumawruhana buddhi niñ rāt kabèh,
 sucāra ya panonta tātan katon,
 ya dībyaguṇa sūkṣma Bāyubrata.
 a. BCDEFG yak.

‘You should act like Hañin (Anila = Wind) when you are investigating the conduct and behaviour of other people. Your investigation should be carried out in a proper and unobtrusive way. That is the excellent and subtle meritorious act of Bāyu.

58. Mamuktya ñ upabhoga sambī* ñ inak,
 taman pañepēñēñ pañan mwañ [ñ] inum,
 manañḍaṇa mabhūṣaṇā mahyasa,
 nahan ta Dhanada-bratānuñ tirun.
 *EFG. a. BCDK sinambi. b. F panapēñēñ. c. E mabhañḍaṇa.

‘Enjoy the pleasures and luxuries of life, but do not overdo eating, drinking, dressing, wearing ornaments and jewellery. That is the meritorious act of Dhanada which should be taken as an example.

59. Bhatāra Baruṇāṅgēgō sañjata, mahāwiṣa ya nāgapāsānapus,
 sirāta tuladēnta pāsabrata, kitomapusana ñ watēk durjjana.
 ‘God Baruṇa holds an extremely poisonous weapon, the snake-arrow which can tie up [people]. You should take as an example the merit of this snake-arrow, that is you should give no freedom to the wicked people.

60. Lanāṅgēsēñi śatru Bahnibrata, galakta ri musuhta* yékāpuya,
 asiñ sa-inasōnta śirṇnāpasah, ya tēkana sinaṅguh Agnibrata.
 *BCDEFG. b. K musuh.

‘The meritorious act of Bahni (Agni = fire) is that he always burns up the opposition. Your aversion to the enemy is the fire, whoever you attack, he must be crushed. That is what you call the meritorious act of Agni.

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61. Nahan ta guṇa saṅ rumakṣeṇ jagat,
ginorawa lanā ginoṣṭiniwō,
ya tūtana ya tū maṇiktékana,
ulah masēsēran ya sēsēran magōṇ.

Those are the good faculties of the protector of the world. He should be always respected, and regarded as the chief person in the world. He should be followed like the pearls in a necklace. The biggest pearl [=the king] spins, whilst the other [pearls] revolve in circular orbits around it.

62. Ikaṇ sugati gantiṇan tāpagēh, suṣṭīla salaya nya tan siṅsala,
twaṇ iṇ maguru gorawāṅkēn garit, Śīwārccana cininta cintāmaṇi.

'A man of good conduct is like a solid ear-pendant. His good behaviour [in comparison] will never be lost. Respect and obeisance to the teacher are like a *tilaka*. Śīwa-worship which is observed all the time is the *cintāmaṇi* (crest-jewel).

63. Si satya mata mutya atyanta ya, gēlaṅta taya niṇ gēlēn riṇ hati,
suka ṇ hrēdaya tan makuṅkūṇana, wiśiṣṭamakutaṇ kaṭuṅkālapī.
a. B sl. c. BG suka hrēdaya. C makuṅkuṇ hana. d. D makutaṇta ṭuṅkālapī.

'Loyalty is a peerless pearl, your bracelet is the non-existence of anger in your heart. The inclinations of the heart should not limit [the actions] of a king, but you have to curb the bad ones.

64. Masimsima samādhi śuddhāṇ manah,
si jāgra japa nā paṇadwāpaḍēṇ,
si sajjana ya tāṇ janāṅkēṇ jēnu,
yaśānta śayacitta mutyāputih.
c. BCDEFG tar jjanaṅkēṇ. d. BCDEG yaśanta yaśa.

'Purify your mind by using *samādhi* (abstract meditation) as a ring. Do not incite people who are attentive to *japa* (whispering prayers) to fight each other. Do not scold wise people, because they are like *jēnu* (perfumed bodycream). Strive to put your mind at rest like a white pearl.

65. Umahta ṇ ulah āmahywaṇ jagat, si taṅcala lanā palaṅkāpagēh,
syupéṅsaka sakā nya yākas dahat, si kāruṇika nā ta watwan nikā.
a. C umāhta.

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'Your palace is your acts of striving for the weal of the world, be always steadfast [in your mind], because steadfastness is the firm throne. Be always alert, because alertness is the very strong pillars of your palace. Be compassionate, as compassion is the stone floor [of the palace].

66. Salö nya samatā si maitrī wanèh,
parārtha paramārtha pattāraṇa*,
subuddhi ya ta biddha nāgé ruhur,
pañōban nira sañ [ñ] umābīn** jagat.

*CE. **C. b. BDEGK patthāraṇa. d. BDEFK umōbiñ. G umēbiñ.

'The couch is [your] equanimity and benevolence, the mattress is [your] work for the well-being of other people, your intelligence is the curtain hook above. The protector of the world is the curtains.

67. Nahan subhaga bhūṣaṇānta prabhu,
ya mūlya ya maṇik taman pabwati,
tatar kawēnañēnalap niñ maliñ,
malih ya kinēmit ya nityāñēmit.

b. F pambwati.

'These are the attributes of the king of good fortune. They are valuable jewellery, but they do not become a burden. They cannot be stolen by thieves. The more they are cared for, the more they care for (you).

68. Hēmās pinakabhūṣaṇēn wwañ kabèh,
ya mūlya riya hētuka nyār mañēl,
hanān laku layar ya wadwāsawah,
sawèt nyan atidambha riñ bhūṣaṇa.

b. D nyā.

'Gold is used as ornaments by all people. It is valuable to them, that is why it is so hard to obtain. They go abroad to trade or they become officials or they do farming, just because of their great desire for obtaining jewellery.

69. Ri sañ prabhu taman wiśēṣā ñ ēmās,
ya tā pañupabhoga muṅgwiñ sabhā,
ikañ guṇa kunañ kinuṇḍaṇ lanā,
ya mañhalēpi tan kasah sāparan*.

*BCDEFG. d. K siñ paran.

'To the king gold is not valuable. It is to be used for the business of ruling the country. Only good deeds are remembered forever. They adorn people and are never separated wherever one goes.

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70. Ikañ wibhawa tan wawékān pati,
 hana nya sakarēñ humèrhèr ñ hurip,
 pējah pwa kita duṣṭa mantun nikā,
 guṇanta ginēgōnta yānūtakēñ.

a. B wiwékāñ. CE wiwékan mati. FG wawékan mati.

'You do not take along power when you die. It serves you now while you are alive, but once you are dead, power sneakingly leaves you, but your good deeds go along, you can keep them.

71. Ya rākṣaka rikañ hawan durggama,
 parahwa nikanañ paratran paran,
 suluh salawah in jagat tan paḍēm,
 ya mañdunuñakēñ ñ kamokṣan tēmēñ.

a. B hawak. E nikañ. b. B parawwa. BFG parārthāhurip. C. paratrāhurip. D parathāhurip.

'They will protect you at dangerous spots. They will become your boat to cross the sea of death, the torch in the world that is never extinct. They will verily lead you to heavenly Bliss.

72. Tatan paribhawēñ wanēh don ikā, asiñ katakutātakut ton ikā,
 ikañ magalak in dañū yāsiha, prabhāwa nikanañ guṇāñ bhūṣāṇa.
 a. G paribhawé.

'They will not render injury to others. All terrifying things are terrified of them. All that are ferocious in the past will become benevolent, by virtue of the power of good deeds which are the ornaments [for people].

73. Biṣa wiṣaya tar biṣāté kita, si kāmuka sikākēñāñkēñ [n] asu,
 jītēndriya ya ghāra kāsīh kulé, anakta inak in samādhīñiñu.
 a. B biṣā. b. BCDEFG asa. c. G gulé.

'The havoc of sensual pleasures must not harm you. You have to banish the lusty people like dogs. Control of the senses is the most beloved wife [of a king]. Your child is the state of serenity of *samādhi* (abstract meditation) that you performed regularly.

74. Tēñēñ nika panonta tat yojwala*, ya pañjut atēḍuh taman kāñinan,
 pētēñ pitu patap nya yékāmēpēti, patimbunan ikañ gēlēh t-ambili.

*S. a. BCDEFG nityojwala. K ujwala.

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'Let your right eye be always open, as it is the light that is secured from the wind. There are seven layers of darkness that cover [that light], they are the evil that is heaped up above [that light]. You should get rid of them.

75. Nihan prathama niñ pētēñ tiñhali,
wērōnta puji dé nikañ kawwañan,
wēgig ta kita dé nikañ śaktyagōñ,
si dambha kawērōnta dé niñ hēmās.
b. C wērēnta G muji. d. C kawērēnta.

'This is the first layer of darkness. Observe it carefully! It is your intoxication for praise by other people, your self-esteem caused by your great might, and your passion for gold.

76. Sahañta kita yat prawirēñ rañā, kawih pwa kita kāwiśārdhāmiṣa,
si moha ya wērōnta yat yowana, wanēh litu-hayunta yāñdé wērō.
a. F yāt. b. B kāwiśārdhāmiṣa. c. B yan. EFG yāt. d. mawēh.

'Your savageness in battle if you win, your pride is an extremely poisonous drug, your bewilderment and your piquancy caused by young age, and the other is your good looks that leads to vivacity.

77. Nahan ta si pētēñ pitu prih tutup,
dulur nya si lulut ya loīyāmulut,
ya tā sahana sūhakēñ dohakēñ,
samādhi sumēñō śumuddhāñ tamah*.
*BCDEFG. d. K jagat.

'Thus are the seven types of darkness. Dismantle them. What follows is passion that lures you to sexual intercourse. You should destroy and banish them all. Wipe out impurities of the mind by paying more attention to abstract meditation.

78. Alah sahana niñ musuh nīké n awak,
awās ya kawaśa musuhta yawā,
yawat niyata śakti śūrēñ rañā,
asiñ malahakēñ malālwat malit.

'When you have defeated all your enemies in your body, I am sure that your enemies from outside will also be defeated, even though they are truly powerful and courageous in battle, and have defeated all tough, big and small opponents.

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79. Samasta talu tañ musuh jrih kabèh,
 ri hèn mwañ i dalèm ya kapwārarēm,
 jagat prañata bhakti tan lañghana,
 siwin kita sumiwyā sañ hyañ Śiwa.
 b. G riñ hèn.

‘The entire world will be submissive, all your enemies will be afraid, those from inside as well as those from outside (all are subdued). The entire world will be respectful to you and will not disobey you. They will serve you in the same way they serve Śiwa.

80. Bratā Prēthiwi yēka mabwat tēmēn,
 asihta maratā rikañ rāt kabèh,
 halāhayu nikañ jagat haywakēn,
 syasih guṇa gunuñ magōñ sañgha ta.
 d. EG sañga tā.

‘The meritorious acts of the Earth (Prēthiwi) is truly very hard. You should love the people without exception and equally. You have to look after the weal and woe of the world. The earth is forebearing, she even bears the great mountains.

81. Prihēn tēmēn dharmma dhumāraṇa ñ sarāt,
 sarāga sañ sādhu sirēka tūtana,
 tan artha tan kāma pi donya tan yaśa,
 ya śakti sañ sajjana dharmmarākṣaka.
 d. E dharmmarākṣakā.

‘You have truly to attempt to assist the world, follow the enthusiasm of the good hearted people. They do not look for wealth, sensual pleasures, nor fame. This is the faculty of the intellectual, the protector of the religious Law.

82. Sakā nikañ rāt kita yan wēnañ manūt,
 munuṣadēśa prih atah rumākṣa ya,
 kṣayā nikañ pāpa nahan prayojana,
 janānurāgādi tuwin kapañguha.

‘If you can follow their example you will become the pillar of the world. Be attentive and look after the rules set out by Manu, which has as its purpose to reduce [the number of] the sinful people, and to achieve the sympathy of the people.

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83. Guhāpētēn tañ mada moha kaśmala,
 malādi yolā nya magōñ mahāwiśa,
 wiśāta sañ wruh rikanāñ jurāñ kali,
 kaliñan in śāstra suluh nikāprabhā.
 c. G wiśāta n. d. G nikañ.

'Presumption, perplexity and stupefaction are like a dark cave, impurity is the big and venomous snake within. One who has knowledge of the ravines and rivers has confidence [in oneself], as the teachings contained in the books of learning are his brightly shining torch.

84. Prabhā nikañ jñana suśīla dharmma wèh,
 mawèh kasiddhyan paḍa mukti nirmmala,
 malā milēt tan pamatuk makin* mariñ,
 mariñ** wiśéśāñ yaśa siddha tāpasa.
 *BCDEFG. **S. c. BCDG malīt. B mari. K makin. BCDEFGK mariñ.
 d. G wiśéśā yaśa.

'The rays of insight of good behaviour and religious Law give perfection to flawless Bliss. Impurities defiling [the mind] cannot harm and is decreasing in strength, and the ascetic who has built up perfect merits comes nearer and nearer to exaltation.

85. Pasañ putih tulya nikañ malāñliput,
 luput sirāñ sādhu yakēn pasañ tuju,
 tuju n suka nīké mamunuh taman mulih,
 mulih sirēñ mokṣa lēpas rikañ mulik*.
 *S. b. B hakēn. EFG akēn. FG sirēñ. d. BCDEFGK mulih.

'The overwhelming impurities are like waves with white tops, but one of good conduct escapes from its inducements. He heads for happiness, and when he dies, he will not be reborn, because he has returned to heavenly Bliss. The seeker is liberated.

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86. Mulik patūt niñ [ñ] aji nā gawé nira,
 nirantarāwèh hayu dharmma riñ para,
 parārtha tan lèn juga don irèn jagat,
 jagat n-dēñö sājar-ajar nirèn hayu*.
 *BCDEFG. b. BCDE nirāntara. d. K jagat.

'He has occupied himself in exerting himself to set the teachings into practice. Incessantly he renders good turns to other people. His purpose while he is in the world is to strive for the weal of others, and the people listen to all his teachings.'

87. Nahan ikana wuwus bhaṭara Rāma,
 umuḍahanī sira sañ Wibhiṣaṇāsih,
 drēḍa mapagèh ikā manah nirānūt,
 winara-warah rikanāñ sayukti dēya.
 c. D mapagè ikāñ. d. F dēyā.

These were the words of Lord Rāma, bringing Wibhiṣaṇa back to his senses. His mind complied firmly with the advice of lord Rāma, as all [Rāma's] teachings were related to good conduct.

88. Kadi gati nikanāñ lēmah kalahrūn,
 bēlah atēlā tumibāñ hudan n-isēp nya,
 ya ta paḍa ni manah nirañ sinantwan,
 rumēsēp asih sumusuk rikan swacitta.
 c. BCDEF sinantwa.

As fields dried up by long droughts with big cracks, sucked up the raindrops falling on it, thuswise was his heart when he listened to [Rama's] words of advice. Affection and friendly feelings penetrated into his heart.

89. Tunu ta kaka nirār paśoca sāmpun,
 sira ta gumanti rinatwakēñ ri Lēñkā,
 subhaga sira saśobha sābhiṣéka,
 maśīla huwus masalin wulat salīlā*.
 *BCDFG. d. EK pralīlā.

He cremated the body of his brother, after due purifications were made. He was consecrated as king of Lēñkā, to succeed [his brother]. He looked happy after the solemn coronation. He took his seat and his looks had changed into complaisance.

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90. Rēṣigaṇa anumoda déwatānūt,

magiraṇ anon ratu catra niṇ triloka,
gērēmēs ira gērēh manojña hrēṇ-hrēṇ,
amrēta tibā mapulih rikaṇ sa-Lēṅkā.

c. BCDEF rēṇ-rēṇ. F monojña. d. BDEFG ikaṇ. G mapuli.

The groups of deities and sages had given their approval. They were happy to see a king who would become the shelter of the threefold world. The sound of their cries of approval rumbled pleasantly like thunder in the rainy season, giving showers of nectar, reviving everything in Lēṅkā.

91. Ciha-ciha hati saṇ hyaṇ Indra harṣa,

bratā nira dāna hudan magōṇ mawah-wah,
sa-mahala kahili hilaṇ ya luṇhā,
kawēkas ikaṇ śuci śobha bhūmi rāmya.

d. G śuci bha.

The heart of god Indra was full of joy and delight. His first act was to give heavy rains that caused floods. All that was ugly and gruesome was washed away and disappeared, leaving behind a beautiful pure land, with breathtaking scenery.

92. Tampuh niṇ paramāmrēté sapinasuk riṇ rājya Lēṅkāpura,

maṅkin wrēddhi hayu nya ujwala muwah salwir nya dé saṇ kaka,
sampūrṇa ṇ giri riṇ Mahēndra katēkān rēṇ-rēṇ ya rāmyāpulih,
sakwēh-kwēh nikanān nanā ya hinēnō dé saṇ hyaṇ Indrāmalēs.

a. G parammaté. d. G sakwēh nikanān.

When the *amrēta* (nectar) of the highest quality had penetrated the soil throughout the land of Lēṅkā, its prosperity increased and everything reached a higher degree of development than during his brother's reign. The mountain of Mahēndra, returned to perfection by the rain, its beauty was restored. Everything damaged was re-established by god Indra as compensation.

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93. Tātan déśa jugāpulih hinuripan tañ wré pējah riñ raṇa,
 tan palwañ bala sañ Raghūttama aho dharmmāmrētawèh hurip,
 swastha ñ wré mati* mārbañun kahudanan kapwāñinūm āmrēta,
 kagyat yan mahurip** hiḍep nya maturū ñūni pējah yāñipi.
 *BCDF. **BCDEF. a. G jugāpuli. c. E hati. K pati. d. K ahurip.

Not only was the land restored, but the monkeys fallen in battle were also revived, so that there was no decrease in the number of the army of Raghūttama. Ah! O! How mighty is the nectar, it brings everything back to life. The dead monkeys were revived after they drank the *amrēta* which came down as rain. They were surprised that they were alive, they thought that they were asleep and dreaming when they were dead.

94. Lāwan tañ mati riñ ranāṅgaṇa kabèh riñ wiralokān dunuñ,
 ñkāñāñ bhukti ikañ sukottama magōñ nāñāwidhēñ apsarī,
 salwir niñ [ñ] upabhoga bhūṣaṇa mañik atyanta riñ kādbhuta,
 nāhan swargga nirañ prawira paramēñ uttuṅga toṅgwan [n]ira.
 b. BCDEF nanawidhēñ. CDEF ñkāñād. G. nāñāwidāñ.

And all those fallen in the battlefield were accepted to stay in the abode for heroes. There they enjoyed all kinds of supreme pleasures served by various types of heavenly nymphs. There were plenty of all kinds of enjoyments, ornaments, jewels which were marvellous. Thus is the heaven where the most perfect heroes are staying.

95. Sāmpun sampūrṇa sampat sira ratu sumilih Lēñkādipa gahan,
 sañ hyaṅ Bhūtādbhutānon sañ* Guṇa** wahu madēg kādēg sira mulat,
 Ākāśāñin [n] Apuy Wwai Lēmah umilu mulat nā ñ Pañcakuśika,
 cihnā nyāmbēk bhaṭārār pañanumata matīs sōb-sōb nira marūm.
 *S. **BCDEF. b. BCDEF tādēg. G. madēg sira. K sagaṇa. c. BCDEFG mwañ
 Lēmah. B Pañcakaśika. d. BCDEG pañanumana.

[Wibhīṣaṇa] was perfectly installed as king and acknowledged throughout the kingdom of Lēñkā. Gods and demons were amazed to see the virtuous [Wibhīṣaṇa] installed [as king], they stood agape. The gods Ākāśa, Añin (Wāyu), Apuy (Tejas), Wway (Āpaḥ), Lēmah (Prēthiwi) and the Pañcakuśikas were present as witnesses and as an indication of the approval of the deities, the air was cool and fragrant.

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96. Ambō niñ gandha lumrā hañin-añin ikanan trailokya ya mirir,
 saśryañlimbé panāmbé śrīya mañaway-away sāmbe ya muliha,
 harṣa nyān ton ikañ rāt wahu rahayu muwah sāmpun sasurabhi,
 mañsō tañ rājya lakṣmī masēmi ya masēwō ñ udyāna masēkar.
 b. panā śrīya. mañaway-away i sāmbe. c. BF sasurati. E sapurati. d. BDEFG
 rāja.

A fragrant aroma spread everywhere brought by a soft breeze which blew through the threefold world, as if gracefully winking and beckoning to the goddess of Fortune to return home, out of delightfulness because the kingdom was restored to its beauty and prosperity and fame. The guardian angel of the city went forward, giving rise to the plants in the pleasure garden to sprout and bloom.

97. Wadwad luñgah lumañgé lalita ya mañigēl dé niñ hañin alon,
 ronḍon anwam manumpak manuk iriya n-unināyun-[n]ayun añel,
 satwé sor arddha mapēḍay mata nya kalilipēñ dé niñ sari rurū,
 kēpwan [n]-uñsir laki nya liku-liku riñ ikā yāñkēñ sapu matā.
 b. BG anumpak. iran. c. BF mapēḍay. mata. C matta. d. E kēpwān uñsir
 laki nyé.

Roots [of banyantrees] and creepers were gracefully swaying in the wind as if they were dancing. Birds, which were resting on the young leaves of shoots sang as they were swayed to and fro. The eyes of the animals underneath [the trees] became sore, as the pollen of the flowers fell into them. They were angry with their mates when they circled around them, as if they wanted to rub the pollen out of the eyes [of the female animals].

98. Śuddhāmbēk sañ mawañ rāt tuhu-tuhu guṇawān wwañ siddhapuruṣa,
 śīghrāwwah wwa-wwahan bāp wawañ atasak arūm dé niñ tapa magōñ,
 māmbō ḍūryyan diñāryyan paḍa mamaḍa rasé dwadwal ghrētapura,
 glāna ñ wré kapwa kēpwan manēmu phala matōb matwab juga warēg.
 a. F suddhāmbēk.

The mind of the ruler was pure, as he was in fact truly a virtuous and perfect person. The fruit trees bore fruit in abundance and soon became ripe and sweet-smelling, because of his asceticism. The *durians* smelled good, and by chance they tasted as tasteful as sweetmeat-cookies, but the monkeys were sad, because they had stomach ache from overeating.

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99. Punnāgāsoka tañjuṇ [i] asana sana-sini śrī nyāsama-sama,
 kumbaṇ-kumbaṇ nya luṇhā mahas iṇ asin arūm ṇkāṇān kajēṇēkan,
 kāsyāsīh śrīgaḍiṇ pūh kawēlas-arēp akūṇ yēṇāryyakēn asih,
 nā hētu nyān tibā riṇ lēmah arawa-raway somyāṇaway-away.
 b. BCDEFG kambaṇ c. C yēkāryyakēn.

The white lotuses, *aśoka*, *tañjuṇ*, *asana*-flowers were everywhere and they were incomparable in beauty. The bees went from fragrant bloom to bloom and were resting there peacefully. The *śrīgaḍiṇ* and the mango flowers were pitiful as they were disappointed to be kept waiting by their suitors. That was why they fell fluttering on earth in tatters, beckoning kindly.

100. Padmārūm rāmya lumrēṇ parigi paraga niṇ rāgāgaway unēṇ,
 milwāpēs téka ronyānipis amaya-mayā āpan maṇimaya,
 lit-lit niṇ mās sari nyomirir paḍa kuṇiṇ ṇkāṇēṇ natar ēmās,
 aṇhiṇ hir niṇ sarin sar mawaṇi mawa ṇ inak bhogēṇ madhukara.
 a. B lumré. b. B ronyātipis. manimaya. G tékaṇ. c. B amaḍa. BCF lit-lit.
 BCFG nyomirira. nkané. d. BC sari nyar. FG sari nyār.

Fragrant red lotuses were scattered nicely everywhere in the pond like the embodiment of passion arousing pangs of love. Their leaves were broken as they were so thin and transparent, because they were made of thin plates of precious stone. Their pollen were granules of gold, yellowish of colour spread over a court yard of gold. Only the aroma of flowers were spreading everywhere, arousing the appetite of the bees (honey-collectors).

101. Ṇkāṇēṇ kaywāra yāriṇ manuk anak-anakan riṇ bhūmi kanaka,
 jīwā-jīwāwajik yāṇjawat ajulay aḍēṇ riṇ kinnara-rarā,
 syuṇ tan swaṇ wruh nya mēḍi kēna madana madan mēdan milu masö,
 suṇsuṇ tékā bayanyaṇaway-away agawé ragériya mada.
 c. B swaṇ nya mēḍi wruh kēna. d. B madan. F maḍa.

There on the fig-tree a bird stayed with her young ones in a nest of gold. A pheasant with widespread wings and tail was displaying his beauty to a *kinnari*-girl. A parrot looked at him continuously, and was suddenly afflicted by teasing madness of love and also moved forward to meet a parakeet which was beckoning to her, arousing madness in her.

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102. Sāṁsō nyēn sūnya-sūnyānikis anēkēs unēn nyāsyān masēnēna,
 prāpta nkā tan isin rin atat atakut atah tan tūt tula-tuli,
 lwir nin syuñ hyunya tan swaṇ ya sumēdēku masō wiśwāsa manisik,
 kēsyān kārunya kērin siniwi-siwi n atat tūtut ya wēkasan.
 a. B masēnēnan. BCDFG nyē. F masēnēnā. G sūnyānikis. b. BFG tantu.

When they moved to a quiet spot they gave free reign to their passion while omitting amorous cries. They were not ashamed in front of a myna bird which was already there, who was afraid of them and pretended to be deaf and dumb. But the parrot was unsatiated in her passion, she moved forward to the myna bird with down-spread wings, expressing her desire. The myna bird was filled with pity towards him as he waited upon her, and at last gave in to him.

103. Satwāsaṇḍin masuṇḍaṇ laki-bini saparan kapwāsiwa-siwo,
 mosyan masnēha māsīh manusu-nusu n-usir tañ cumbana rasa,
 n-ambuñ tañ lambuñ ēñjuh puji-puji sahañān pañjinñān ajañēl,
 tuṅgañ-tuṅgañ nya maṅgañ maṅgagagi gigirēn saktin kahañētan.
 c. CDE. nambuñ. d. BF śaktānta hañētan. CDEG saktānta hañētan.

A pair of deer were butting each other, they were female and male, wherever they went they were dallying. They were chasing each other in the pursuit of love, penetrating undergrowth looking for the satisfaction of desire. They muzzled each other on their sides while praising each other with coquet cries, the male got into position for mating. [The male] mounted upon the female and moved back and forth, then held the back of the female tightly, as passion rose.

104. Haṁsāsyān-syañ mañumbaṇ i tēpi-tēpi nikā bhoga nya talaga,
 tan ton swāmi nya luñhānilēmi sulur adoh wētwa nya wēkasan,
 śīghrāñ hañsān usir tañ laki-laki ya wujuk munḁur malēk-alōk,
 lwir nin kāsīh nikāsīh mamirimisi mahāñdodohi sakarēñ.
 a. BCDEFG ri tēpi. c. D śīghrā.

A goose was floating in the water at the side of a lake, emitting cries while looking for food. She had lost sight of her husband as he dived for tendrils [of waterplants] and came out in a distance. She immediately swam to her husband, who coaxed her gently, but she turned away pretending to be angry. Because of her love she teased her husband by playing hard to get.

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105. Kēmbaṅ niṅ jambu kérir sumawur i walakaṅ niṅ mrāk ya maṅigël,
 yānkēṅ jēnwa nya madyus riya makin agiraṅ darppān kararaban,
 līlā bhāwān wugat nyānjirin i maṅicipir yan kēḍak akēcēk,
 nān nēp mās tulya maṅlin kadi pamugari niṅ kaywāra kabaran.
 a. F kéri. G kériṅ. d. E pamugéri. CDE kabharan.

The flowers of the *jambu*-tree were strewn on the back of a strutting peacock. It was [to her] like body-cream and she bathed in that, so that she became more and more excited when the flowers showered down on her. Playfully she spread her tail and swayed it right and left with a rustling sound. When she closed it, it looked like it was made of gold and was meant as a token that the fig-tree was heavily afflicted by desire.

106. Jātikaṅ pārijātānarawata marurū riṅ kuṇḍi kanaka,
 simsim gantiṅ magantiṅ gagana kadi hudan nīkā tulya sumawur,
 byaktāwēh bhūṣaṇā niṅ mrak agēlēm aṅigël ta wwaṅ nya sugēma,
 ménin mamrih mamaṇḍak ḍarapati wēlu wok yēkā pipi ruṣa.
 c. B sugēma. d. B yēka. C yēko.

It was true that the *pārijāta*-tree was releasing [ornaments] out of a golden vessel, e.g. rings, ear-rings fell in turn from the sky like rain there as if they were strewn upon the peacock, clearly as a gift of ornaments to the peacock for her willingness to dance. It was her fee. A wood-pigeon wanted to have a fee too, and wished to dance, the whitish patch on each side of his neck looked like ornaments on his cheeks.

107. Satwātūt buddhi satwa prasama tan asuwé ta wwaṅ nya mapalōṅ,
 siṅhāsīn siṅha kāsih tēka kadi ta kadaṅ kāriṅ kidaṅ ariṅ,
 saṅkā yan trus nikaṅ prih prathama nikana saṅ maṅrākṣa bhuwana,
 tar mēwēh dé niṅ āmbēk makaka muḍi n asih maitrī ya banawā.
 a. B mabalōṅ. BDEF wwa. b. B tēkān. c. B truh. d. B mudi. DF bhānawā.

The animals were living in harmony as they were influenced by *sattwa* (purity), not long afterwards the human beings [too] were excellent in conduct. Lions were also living in harmony, even with deer they were like brothers, by virtue of the main striving of the protector of the world which was successful, not hampered by evil thought and stupidity, his compassion and benevolence were his instrument.

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108. Moñ tañ moñ sosyanāmor camara mari n-usī kañcil kacula mik,
 sāksāt sosyan pasuswan sasusu sasusupan somyān ruṣa śaśa,
 wut kāwu wwawwa mawwañ lutuñ atali-tali pañ niñ duhēt atōb,
 tañ jirñnājirñna mēñjuh ñ harawa hariwuwun wēh-wēh wuru-wuru.
 a. B tañ mo mosyan. CDEG mosyanāmor. c. B wawa. BCF duwēt.

The tiger had lost his ferocity and went along with the yak. He no longer chased the mouse-deer when it butted at him, instead he cried out. The deer and the rabbit were almost of the same nature, chased each other [playfully], dwelled together and wandered around the same place. The squirrel and the monkey were looking after a black-monkey which was swinging on a fruit tree branch of a *duhēt*-tree. The *harawa*, incessantly eat [the fruit] happily until it got drunk.

109. Kat-kat luk-lak saluk-lik lika-likā lulut iñ larwan [n]i wiwalik,
 puk-puk pakṣāñupikṣāñipik-ipik i pijēr tañkwak kupu-kupu,
 ujña ñ prit sārjjawojar* manicap i** puḍaṇ an yāpuḍiñan aḍēñ,
 nityāñintiñ manintiñ riñ alap-alapa riñ lūñ an lagi maliñ.
 *G. **C. a. B katēkak. larwāñ. b. G kupuk-upuk. c. BCDEFK parjjawojar,
 BEFK mañasapi. DG mañēcapi.

The *kat-kat*, *luk-lak* and *lika-likā* birds were emitting cries for want of the larva of the *wiwalik*-birds. The *puk-puk*-bird wanted very much to look for insects on the neck of the butterfly. The sparrow gave a voracious order to the golden oriole [to stop] which kept turning around while singing. The *manintiñ* bird kept making an alarm, as the *luñ*-bird was on the verge of stealing [something].

110. Maprītya ñ prit rikañ prih prakutut atat atūt tuṣṭātāt atatā,
 tiñkik-tiñkik ya tékākaka kakatu kakah bañkak makah-akah,
 swaṅgāsaṅgēm sēgēh yāsiga sagula wētih mwañ tor atitira,
 humwañ pūdyā nya mahēniñ haliliñan abalēm dé niñ patuk agōñ.
 a. C prūkutut. DG prukutut. b. B tiñki-tiñkik. c. BDEFG atitiri. d. C mūjya.

The sparrow made attempts to reconcile the turtledove and the parrot which happily agreed. The cockatoo came with small steps and laughed heartily. He promised to serve around the cookies, namely sugared roasted rice kernels. He walked with wide steps and repeatedly spilt some of them. The big woodpecker loudly gave his blessings with a clear deep voice.

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111. Manyan-manyan ya ménālalula n alula rin prajñojwala jalak,
 prēñjak-prēñjak tumañjak n hiji mañajir umah tiñjo puyuh i sor,
 dé nin buddhyarddha mūdān pakidupuh akipū tan pomah aramēh,
 kuwwan kendo kuwun iké aku makuwu kuwun lin nyān uni n kuwon.
 a. G ma ya. d. BCDEFG uni.

The intelligent and bright starling playful and extremely lively turned to the reed-wren to seduce her. She was standing on one leg on the side of her nest looking at the quail beneath, who had no house because he was too stupid [to make one], instead he was sitting in a hole bathing in the dust. The *kuwwan*-bird found a hole and said 'I will stay in the hole'. Thus said the *kuwwan*-bird.

112. Liñan lūñan ya hiñan muni manuk [k]uyaka nyékāmidu-midu,
 sambégā nin kuwon tékana hinanēn-anēn donyān pamējahi,
 koñ tanḍaṇ koñ kaniṣṭākuṭa makuwu kuwun koñ kaśmala kuwon,
 tan pomah tā katrēṣṇān laku widu mawayan kom guṇya saguṇa.
 b. BCDEF yékana. BCDEFG pamējaha. d. B mawidu. ko mēkunya. CDEF widu.
 After saying that, she disappeared [into the hole]. Then the *kuyaka*-bird sang, to make the *kuwon* negligent so that he could drive her away. 'You are an official, but you are of low character because you dwell in a hole, you are a loafer, *kuwon*. You have no dwelling-place, you have no wife. Go away! Become a singer or a dancer, go and look for experience.

113. Ko tākuñ kéwalāsā* makuwu-kuwu rikā sañ śréṣṭi puhiji,
 kāsyāsih koñ jalak ko mamañun umah umāt tonton tiru-tirun,
 nēl-nēlēn swaṇ ya mamrih makuwu-kuwu tēwas saṁsāra kawilēt,
 tēkwan kuṇḍaṇta liñku d-laku ta wiku kuwun kuwwanta ta-tapa.
 *BC. a. DEFGK kéwalāsa. b. B tiru-tarun. d. G liñkun.

'You are just staying there, yearning for something hopelessly. Go away and stay with the learned *puhiji*-bird. And you, starling, how pitiful you are. You stay always in the field. Look at and take as an example those who are striving all the time to set up a family at all cost, and finally are bound by *saṁsāra* (the chain of birth). And, I say, you too along with your descendants. Go away and stay in a hole [to do penance]. And you *kuwon* go and make asceticism.'

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114. Nā liñ niñ paksi widwan manuk [k]uyaka n-akon wikwāsusupana,
konan tañ kokilānūt n-uni kakuli-kulik śabda nya masulit,
kokilya ñ kokilāpan mañinaki kalawan lagnāmutusana,
bhuktī bhaktēñ alas gōñ makula-kula kulit molēs kuli-kulit.

Thus spoke the *kuyaka*-bird, the singer, urging other animals to go to the forest to do penance. The *kokila*, being obedient to the order, went while emitting holy expressions. The *kokila* is acting in accordance to his nature, namely always accommodating the ideas of others. He went to become a monk and eat whatever food was found in the woods, and wore tree-bark as skirt and shirt.

115. Kabwat nyan sor ujar niñ manuk [k]uyaka n akēñ kwanyāmējah-mējah,
sañkā riñ harṣa donyār wulat i hayu nikañ rajyowala muwah,
molih āmbēk nya maprārthana n-uwah apulih ñ udyāna saphala,
hétu nyān arddha médan mamidu-midu dumon rowañ nya pikatan.
a. CDE mamidu-midu. c. B uhan apulih. G n-awah.

Although he was beaten in arguments with the *kuyaka*-bird who ordered him to do penance, but because he was too excited when he saw the kingdom was restored to its beauty again, he changed his mind and returned to the pleasure garden. That was the reason why he sang so heartily when he approached his friend, the decoy-bird.

116. Joh koñ jañkuñ marañkuñ mara kumira-kirāmor iñ hurañ-ariñ,
riñ kañkuñ kom pamañkuk katēlēguk aharēp riñ duñkil añilu,
koñ kuntul koñ manuñkul milu mañilu mulat riñ mēlēm amulay,
wēśa nyātah wiśēśān bisu si bēsi biśān pañhēlwi sisili.
b. B kon marañkuk. BE añalu. CDFG kon pamañkuk. D añilun. G añaluñ.
c. B matuñkul.

Hey, you, droopy heron, how do you plan to associate yourself with the tame cray-fish? You bow down so low into the *kañkuñ*-plant in the hope of catching the slippery eel. And you, white heron, you stoop down, also joining in the hunt for a careless *mēlēm*-fish. The heron looked like an exalted silent monk, but he could be so appalling when he masticated an eel.

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117. Tan [n] olēg tan wutah dēh si wēla haya-hayān doyan [n] itēk-itēk,
kēkēt citta nya yan ton kuḍuk aḍēp aḍuḍuk űkāné puḍak aḍas,
mēngēp cuṇḍuk cumidrēn dēlēg amulay i koṇ caṇḍalā si baka,
baṅkak-baṅkak mamēṅkēk mamaṇana ya sēpat hīnān karēṇēhan.

b. BCDEFG yar. B puḍak [k] aḍas. F kuḍuk. aḍuḍuk. G to kuḍuk. d. B mamēkēk, CF karēṇēhan.

The crow took no aversion to, nor did he become nauseated from eating the blenny, on the contrary, he was very fond of it. He was mystified when he saw a frog in front of him sitting on a pandanus flower staring at him. The heron then pretended to bow and deceived a careless pike. O, you, wicked heron. And the stork was also cruel as he ate the *sēpat*-fish to his fill.

118. Nān mēnā arddha médan hēlan ahala hilaṇ luṇhā maṇuy-aṇuy,
wruh nyān doyan tan andēl lagi ta ya mamatuk dhik dūrta si hēlan,
kālaṅkyaṇ ko lanākūṇ sabhaya mabayaṇan ko tah mapa kunēṇ,
koṇ gāgak ndin pinaṅgaṇ kagēsēṇan ahirēṇ hēmanmun agēsēṇ.
b. C hanandēl.

Thus a wicked hawk turned around, feeling very mad and disappeared emitting cries, but when he saw something that he liked, without delay he pecked at it. Ah! Hawk, you are a cheat. And you eagle, why are you always yearning so and wandering around fearfully? What is the matter with you? And you, crow, where have you been roasted, that you are burnt so black?

119. Tucchāṇicchān paṇantuk* walatuk aṇarutuk tan māsih** apatuk,
hēmanmun śakti saktēṇ gaway apatuk akas-kas mun[n] inuhutan,
swaṇ suṇsaṇ satwa kalwaṇ satata taman aṇēl tūt riṇ brata tatiṇ,
mūrkkāmaṇsō masēṇhit maṇilabi mahapēk koṇ pāpa lalawā.

*CDEF. **BDEFG. a. B tuccāṇiccān pamantuk. GK tucchāṇicchāntuk. BEFG aṇurutuk. K mosih.

The woodpecker is very low of nature, as he unmercifully pecks the trees, whilst he is drowsing off. Save your strength and do not be so fond of work, pecking the hard [wood], even though you do not have to. And the flying fox, which is always hanging upside down, is never in trouble when performing his vow to hang upside down, but you savagely attack, swoop down and seize everything, O, you sinful flying fox, you stink!

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120. Caṅgigyargyā nyan ingat igar-igar atakut dé niñ brah ahawok,
 hāh tañ[n]jèh yan prawirāpa ta kawēdi nikān lumpat si suluwug,
 citrékañ cakrawākānacak-acak ucapan riñ cikruk umacak,
 wiśwāsān wiśwasowus waliwis awalik an sinyañ nya ri* pēluñ.
 *F. a. G caṅgigyargyan. b. F nikā. c. BF cikruk. d. BCDEGK riñ.

The wild hen quickly moved away as she was afraid of the flying fox. Ah! The weazel was also far from being courageous, as he fled away, afraid [of the move of the wild hen]. This is the description of the wild duck which talked confusedly to a *cikruk* bird which was making herself up. So animated were they and after the wild-duck is satisfied, she goes away as she is called by the snipe.

121. Dōh aṇḍah tan papiṇḍah bwat atēmu ri tēñah niñ wwai hila-hila,
 nāñ tan mérañ kapénin si tilil i luwag ag wāg agya wagugēn,
 matrī trik trēpta mérañ ri si tilil alayū luñhā malulunan,
 cucur-cucur* curikañ cucur umuni cucud mēlik ri si tilil.
 *F. a. B bwat [t] an. tēmu. G tan papiṇḍa. c. G riñ. d. BCDEGK śucur-cucur.

She goes down to the water and does not move away as she wants to mate in the water, which is in fact forbidden. The wild-duck is embarrassed when she wants to mate with the beech-master. She just speaks, then she stops, as the *trik*-fish jeers at her. The wild-duck then runs away together with the beech-master, though embarrassed. The *cucur*-bird heartlessly ridicules her, as she hates the wild duck.

122. Lēñlēñ luñluñ lumañlañ tumuluy alalayan riñ sañkuliñ arēn,
 cañkak cod cañ-ciñan yākcēk acala-calan carccān cucu-cucud,
 don tañ dok dīna yāñdoh mamēdi-mēdi yatah mēdī wēdi-wēdi,
 daryyas miñgus kasiñkuh milu winijah ajoñ kapid tukañ akūñ.
 a. CDFG sañkulirañan. b. G cucur cucud. c. BCDEFG atah. d. BCDEFG miñkus. G ajo.

Young shoots of [creepers] nicely swayed back and forth and finally were caught on a branch of a fig tree. A canary bird proudly sang in a rapid rhythm and high tones while making funny movements with the intention of driving away the ugly owl who terrified and terrorised those fearful ones. The owl was frightened and took shelter, an ape disturbed by pangs of love was effected also and trembled with fear.

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123. Wruh tañ wêruk n-awri wok bris kulumur umuruñut rūkṣārūpa-rūpan*,
 miñgat mélik ri kabwat wēdi umilu milag log-log wurañ-utan,
 dhīrékañ binturun yan turun aturu-turū riñ toraṇa mañik,
 sañḍiñ laṇḍak surākṣāmawa panah arasuk tañ tiṅgiliñ ariñ.

*S. a. CDEFG rūkṣorūp-urupan. BK rūkṣārūp-urupan. b. G rikañ bwat.
 c. G makik.

Another monkey with curly dirty beard and a distorted expression on his face, seeing him trembling, was struck by awe. He ran away, in terror, followed by the sluggish orang-outan. A *binturun* was not afraid, descended [from the tree] and took a nap in the jewelled pavilion near a porcupine, regarding him as his bodyguard armed with arrows. An anteater also came in to rest.

124. Nā tañ satwāṭisatyādulu-dulur adilāt tulyāśapatha ya,
 aswāsañ wyāghra barwañ barañ agalak arūm rūpa nya wēkasan,
 tūs nyāmbēk sañ mawañ rāt ya ta dumulurakēn satwāsiñ* atukar,
 kāhinyékañ kaḍatwan drēḍa hati** mapagēh bhakti nya ri sira.

*F. **BCDEFG. c. BCDEGK satwa siñ. d. K pati.

Thus was the state of the animals, living in harmony, licking one another [as if they were] expressing their fondness of one another. Jackals, tigers, bears and other wild animals were not wild anymore, influenced by the pure attitude of the ruler which made the antagonistic animals live in harmony, so that the people of the whole kingdom also were loyal and showed great devotion towards the king.

125. Sakwēh niñ mūrkkā māriñ pañimur-imur amor iñ sajjana jēñēk,
 mābhyāsēñ bhāṣitāsiñ guṇa pinahagēñēt pinrih ginuñita,
 tā botoh tā pajudyan gaṇita nita mēné tāñ syāsa sinawuñ,
 tā māśā tāmasāsakta tama sahana niñ śāstrottama kabēh.
 b. G pinahagēñēk. c. BEFG mēné nāñ. C nāñ D kāñsyāya. d. EFG tāmaśā
 tāmasāsakta.

All the evil people stopped their crooked ways and mixed with good people with ease, studying good manners and anything useful was discussed at length and in depth. There was no gambling or games of fortune and there was no cockfighting anymore. There was no time for idleness and pastimes as the people were all industrious and all types of knowledge were endeavoured.

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126. Sobhāgyan bhāgya yāgōn i sira sañ umadēg tā bhīṣaṇa mrēḍu,
 saṅkā yan śānta tā bhīṣaṇa ya matañ iké kyātināran arūm,
 r-andēl riñ rājya Lēṅkā kadi taru kanakā riñ Nandanawana,
 cāyācāyā nirātis katitisan amrētēkañ rāt suka mañōb.

It was fortunate for the successful king as there was no disorder, but only harmony prevailed, because he was gentle and not harsh, which caused him to be known as 'the one with the tranquil appearance'. He stayed in the capital city of Lēṅkā like the golden tree in the garden of Nandana. It was cool under its shade, as the world underneath was besprinkled with nectar.

127. Ndat atita sañ prabhu gumanti tujara ta siran Marutsuta,
 sādara sira mara mañlawada,
 para tēñ taman katēmu dēwi Jānakī.

Let us leave the king who succeeded [his brother]. Let us relate about Marutsuta. He went to the pleasure garden to pay his respect to princess Jānakī.

128. Praṇatār panēmbah atibhakti jaya-jaya namostu maṅgala,
 dēwi wijaya naranātha huwus,
 pahawās hiḍēpta tēka niñ sukékihēn.

a. D panēmba. c. BCDE mahawās.

Respectfully he made his obeisance with folded hands while reciting the hymn 'Victory! Victory!': 'Hail to you, O princess! The king has obtained victory! For sure, happiness will come soon.'

129. Ndya kunañ [ñ] anugraha pininta dēmakana pawēha niñhulun,
 ndak pējahi sahana niñ magēlēh,
 kala rākṣasī sasinipat ya patyana.

'What kind of tribute can I offer to you, please [feel free] to ask. Shall I kill all the evil and wicked she-demons who have misbehaved against you?

130. Ikanan dumina kita nūni marimisi kitat kēnēñ unēñ,
 mojar amējahana yāmtrakatak,
 yatikā tēkāna ri gēlēñku séṣṭawan.

'Those who had insulted and teased you when you were struck by longing. Those who had said that they would mob you to death. They will be reduced to humiliation by my fury if you wish.'

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131. Janakātmajātiśaya dibya hati nira tamar kēnēn gēlēn,
 kabwatakēn ikana sampay asih,
 yaśa māsihāta kaharēp nirériya.

Janakātmajā's heart was extremely peerless in her goodness, and free from malice. Even to those who had insulted her, she had mercy. She had only good will and compassion towards them.

132. Pawanātmajālapī gēlēnta t-upāsama samādhi māsiha,
 yadyapin ahala wuwus nya kabèh,
 mawēlas [s] atah hanēn-anēnku kāsihan.

'Pawanātmaja ! Throw away your anger, be compassionate, just and merciful. Though they were all wicked, I am filled with mercy towards them.

133. Kalawan ndya dona ni pati nya anakēbi taman paśakti ya,
 śatru biśa anuñ asāra atah,
 ya ta yukti patyan ika dēnta hēntyakēn.

'Besides, of what use is it to kill powerless women. Only dangerous and powerful enemies should deserve to be killed by you.

134. Nya kunañ pakonku laku dadyakēna para ri sañ Raghūttama,
 pājarakēn aku tēkā praṇata,
 kalalah sumuñsuña sirār huwus jaya.
 a. BCDE kunēn. c. E sirahuwus.

'Now, this is my order, carry it out! Go to the excellent son of Raghu, tell him that I would like to come to pay respect, as I am eager to see him after his victory.'

135. Tamatar wihañ Pawanaputra r-ujar i sira sañ Raghūttama,
 hé nrēpati sira tēkā haḍaṇēn,
 Janakātmajā sira marā manēmbaha.

Without reluctance the son of Pawana spoke to the son of Raghu: 'O, my lord, the daughter of king Janaka wants to come to pay obeisance. Be prepared to welcome her!'

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136. Sumahur ta sañ nrēpati Rāma ah-u laku waluy warah sira,
ndan maradina sira śucya katon,
mahaśuddhya citta nira* sañ mahājana.

*BDEF. c. K nirañ.

King Rāma replied: 'Ah! O! Go back and say to her, that she must look pure, so that the people would think that she is pure.'

137. Janakātmajā saduga sādhu mituhu sawuwus naréswara,
nirmmala malilañ awak makila,
kinēnan lulūd awak irāsalin wulu.
b. EF makilā.

The honest and goodhearted Janakātmajā obeyed all the orders of the king. Her body, after being bathed and treated with cream and ointment, was flawless and radiant. It was as if she had obtained a new coat.

138. Gēluṇan dhinūpa masēkar ta majēnu masalin makēn wahu,
sāmpun aradin aṇadēg ta sira,
mara té naréswara manēmbahēñ sabhā.
c. BDEF para.

Her hair was smoked with incense and her hairknot dressed up with flowers. She put body cream and new clothes on. When she was ready, she stood up and went to the audience hall to pay her obeisance.

139. Saḍatēñ nirār tēmu narēndra humēñēñ abunēk manah nira,
dīna masuma masamun makucēm,
makēcap tumuñkul anurat-nurat lēmah.
b. B pakucēm.

When she arrived [at the audience hall] and met the king, her heart became sorrowful. She felt humiliated, sad and lonely, and looked pale. She wanted to talk [but could not], she cast her eyes down and fumbled with her feet.

140. Janakātmajā tēka manēmbah akidūpuh udū rapuh huyuñ,
sandhi kadi pinupuran mañēlih,
lara niñ dinīna tēka tan liniñ linūd.
a. BE menēmba. BCDEF akidupu. D uduh. c. B dīnīna.

Then Janakātmajā sat down and made her obeisance with folded hands, while all her limbs were weak, and sore as if they had been beaten. It was the pain of being humiliated, as [Rāma] did not utter a word of welcome.

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141. Suka don iraṇ para hilaṇ pwa mahēli lara lēn iraṇ nira,
tuṅkuli ta kaluṣa niṇ kadadin,
tinukēl ta kaśmala nikaṇ śarīra bāp.

She went in the hope of finding happiness, but it was dashed to nothing and turned into grief and shame. She bent down over her impure existence, and her body was broken under the strain of impurities.

142. Ah-a duhka tan patēpi tibra bali kari samaṅkanaṇ lara,
tan lara ta karih ikaṇ mapasah,
nya ṇ iraṇ magōṇ ya pamēkas nikaṇ lara.
a. B kadri. b. BDEF kari.

'Ah! Limitless is the magnitude of sorrow, when it comes back. The suffering caused by separation is no sorrow to compare with. This great sorrow caused by humiliation is the ultimate of all sorrows.

143. Marabas ta luh nira gēlāna kadi ta tinēkēk gulū nira,
ndi ṇ daśa-diṣi pamawāna wulat,
syapa sēmbahēn [n] anumanéryyawak nira.

Sadly tears ran down [her cheeks], her throat choked. Where should she go to hide her shame, to whom should she take shelter?

144. Sira saṇ Wibhīṣaṇa kapīndra Pawanasuta Nīla Jāmbawān,
Aṅgada sira milu gadgada bāp,
mēgēgēh* sirār wulat i saṇ Raghūttama.
*BCDEF. c. K magēgēh.

Wibhīṣaṇa, the king of the monkeys, Pawanasuta, Nīla, Jāmbawān, Aṅgada were caught in the cobweb of dismay. Motionless they stared at Raghūttama.

145. Bala wānaromilu lumuh ya mulat i Janakātmajānaṇis,
tan bali sira katēkāna gēlēn,
sira doniṇ apraṇ iniraṇ-[ṇ]iraṇ pwa wēh.
a. CDE lumuh.

Also the monkey-host was dumbfounded looking at Janakātmajā in tears. She could not be repudiated. She was the purpose [and cause] of the war. Why should she be humiliated?

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146. Masuwé sirañ nrēpati dīna mabuněk ahēněk wulat mabos,

kāsihan umulat anon manañis,
mawarah satorasi sirēñ kasañsaya.

a. B nirañ. c. B ya torasi. CF siré.

For a long time the king looked sad, nauseated and dejected. He felt pity for his weeping wife. Then he spoke softly to the sorrowful one:

147. Janakātmajā ta-huwusan ta-pahalilañ añēn-añēntari,

haywa malara kita haywa makūñ,
apa tat [t] apañguha muwah lawan [n] aku.

c. B kapañguha.

‘Janakātmajā, stop it! Make your mind clear, my dear. Do not be upset, do not be distressed, because you will no longer be my wife.

148. Kasusuk niké hañēn-añēnku kita ta malawas hanēñ musuh,

ya pwat uwaha ri tuwuhku hana,
niyatādulög ni hati niñ umulat ryyaku.

c. EF yyaku. F nyatadulög. hati ni.

‘My mind is troubled by the fact that you have been staying very long with the enemy. It might bring stain to me, as for sure everyone will look at me with distrust.

149. Śuci niskalēnka Raghuputra taya ta pacalā nirēñ jagat,

yadyapi t uwaha* kunañ makurēñ,
kahawā kulañku lumētuh lilañ nira.

*BCDEF. b. BCDEF kunēñ. K k uwaha.

‘The family of Raghu was pure and flawless in the world, but if I take you back as my wife, the purity of my family will be stained by impurities.

150. Ya matañ nya tañcala ni dēwi pakatapa tikañ larāpasah,

citta sapihi pahawās huwusēñ,
tēwasākuru ñ kuraña riñ pañan turū.

b. B sapihi.

‘Therefore let your steadfastness and suffering during separation be regarded as your penance. Stop worrying, clear up your mind this instant. You will only make yourself thin, if you are lacking food and rest.

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151. Ta pilih saliṅta sapaṛāna sarahayu* saménakèn manah,
yāt uliha ri Mithilā saphala,
têhëra kunañ hana ri sañ Wibhīṣaṇa.

*BCDEF. a. K sarahahu. c. BCDF kunèn.

'You are free to choose or to go wherever you wish. If you want to return to Mithilā, it is alright, or you may stay with Wibhīṣaṇa.

152. Yadiyan si Lakṣmaṇa saliṅta si Bharata kunañ pañöbana,
yan wëgila kunañ i sañ kapiṛaṭ,
tamataḍ gulañ-gulaña riñ saménaka.

'Or you may wish to take refuge with Lakṣmaṇa or Bharata, or even with the king of the monkeys. Do not worry, feel free to do as you wish.

153. Paramārtha tékana wuwusku tatan ujariñ [ñ] alulū iké,
duryyaśa niyata kitāt* mapasah,
yaśa māsihéryyaku ya sādhyā niñ dadi.

*BCDEF. b. K ya tat.

'My words are the words of one who thinks only for the weal of others. It is not an expression of anger. Surely it is unfortunate that you be separated from me as, in fact, the purpose of your existence is to love me.'

154. Yatikā wuwus nrēpati Rāma dadi ta sumahur priyā nira,
bhūpati kita Raghuputra putus,
tumatas ñ asih masiha haywa mañkana.

Thus were the words of the king. Then his spouse replied: 'My lord, you are an excellent member of the Raghu-family. Do not act like thus, breaking the affection of the affectionate one.

155. Lalu tan takut-ta ri bhaṭāra hana sira daḍomulat* kabèh,
pañcakuśika sira sakṣi sadā,
mulat iñ mañāmbëk i salah lawan këna.

*BCDEF. a. K mara siromulat. c. BCDEF mulatèn. kënā.

'You have no fear of all deities who have witnessed everything. The Pañcakuśikas are always witnessing the deeds of everyone whether they are bad or good.

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156. Tuhu yak tamolah i musuhta kagamēl aku nūni dé nikā,
 tan kawawa riya pi déwa mulat,
 sira sākṣi sūkṣma mulat in patibrata.
 a. BCDEF yan. b. B tipi. BCDEF tat.
 'It is correct that I have been staying with the enemy and I was touched by him formerly, as I could not resist him. The deities saw that. They are the supreme witness of my faithfulness towards my husband.
157. Prēthiwīki téka pinakébu kumisapu śapiṇḍa niṇ jagat,
 tiṇhali kēta sa-ulahku salah,
 kuśalālilaṇ haṇēn-aṇēnku liṇku pih.
 'Prēthiwī [the Earth] is like a mother carrying everything in the world. Please scrutinise my deeds, O, Prēthiwī, whether they were good, or bad, whether my mind was pure and flawless as I have said?
158. Kita saṇ hyaṇ Āpah aparān ta yan ahala ulahku tiṇhali,
 wyāpaka kita riṇ inak ininum,
 pinakāmṛtēn bhuwana déwa mānuṣa.
 a. E Apa.
 'And, you, O god Āpah [Water]. Which one of my deeds was wrong according to your opinion? You are manifested in everything that can be drunk and regarded as the elixir of immortality on earth by gods and mortals.
159. Sahananta téja ri jagat ndat inēt-inētakēn* pwa ta ṇhulun,
 yak mahala maharēpēn wipatha,
 kita téja ujwala suluh tumon adoh.
 *BCDF. a EK ndah inēt-inētakēn. b. B mahāla. D mamahala.
 'O, all types of light in the world. Look at me, whether I had the slightest thought of leaving the path of goodness. You are the light, the torch that can see everything no matter the distance.
160. Hyaṇ Aṇin kitékana ta jīwa sumurup i sarūpa niṇ jagat,
 sūkṣmāgati kita tumon sagati,
 sagatiṇku tiṇhali yadin hanāhalay.
 b. DE sugati.
 'O, god of the Wind, you are a spirit that can penetrate into everything in the world. You can penetrate into the soul of someone and you know what goes on in one's mind. Now, take a look at what goes on in my mind, perhaps you can find something bad.

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161. Kita sañ nabhastala t-ulad wruhi hala-hayu ni ñhulun ta ñai,

lyap kita* i ruhur i sor i yawā,
ri dalēm śarīra śaraṇāñkwa māsiha.

*BCDEF. b. BDEK lyab. c. D śaraṇaṅku.

'And you, O god of the Sky, you observed and examined the good and bad things I did, as you have been covering everything up [in the sky] and down [on earth], everything physical and mental. Be my witness, have mercy!

162. Ari Lakṣmaṇād wulati tāku kasiharēp asih nirāśraya,

wyartha hanan iki huripku tēmēn,
pinahidwakēn mamuharā dulōg hati.

'My younger brother Lakṣmaṇa. Look at me, pitiful and helpless. My life is useless. Let me spit it out, it causes only distress.

163. Lēhēña ñ pējah juga hiḍēpku kaśula saphalāku yak taya,

rwā phala katēmu yadin pējaha,
priya Rāma tuṣṭa aku māryya méraña.

'I think I prefer death to a life full of torture as death may prove to be more fruitful. With my death two things will be obtained, my husband Rāma will be satisfied and I will be free from humiliation.

164. Ya matañ nya tāsyaśiha rāri dilahi tañ apuy tamèt tahēn,

mātya maturun apuyāku huwus,
phala niñ patibrata palar kapaṅguha.

'Therefore, have pity, my brother. Please look for firewood and light the fire. I will die in the fire, perhaps then I will find the fruit of my faithfulness.'

165. Trijaṭā masō sira ri dēwi wulat i sira tibra duhkita,

tan [n] alaṅ-alaṅ atibhakti sadā,
drēḍa tan tulār aṅēn-aṅēnya tañ cala.

Trijaṭā went forward to her when she saw that the princess was in sorrow. Her heart was firmly attached to her without reservation and she was loyal beyond compare.

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166. Trijaṭāri hāh wulati tāku atisaya ṇ abhāgya kaśmala,
 ḍū harah apa ta kalīnan iké,
 kita kéwala wruh irikéyulahkwari.
 b. B harā. DEF hara. c. BCDEF wruha riké ryyulahkwari.

'Trijaṭā, my dear! Look at me, how unfortunate and filthy I am. Oh! What is the meaning of all this? You are the only one who knows what I have done.

167. Tawarah sanistura kitāri ri sira ta bapanta paṇḍita,
 yogya ta sira warahēn saphala,
 wihikan sirēn aji kuṭāramānawa.
 a. BF kitā rari. C sanistura.

'You can tell [all this] to your father [later] in all its harshness, as he will understand. It is good and even worthwhile to tell him, because he knows the teachings of the Kuṭāramānawa-book.'

168. Ya tikā wuwus nira sudēwi dadi ta sumahur ya mānasā,
 tibra ya malara masū manānis,
 atidhira nirbhaya ya mojar iṇ sabhā.
 b. C yā.

Thus were the words of the princess. Sadly she replied, while weeping with tears flowing forth. She spoke fearlessly in the middle of the audience hall.

169. Kadurus bhaṭāra wuta tulya tar panon,
 takarin hiḍēp wara-warah nīn āgama,
 sira dēwi tā paḍa-paḍā nirēn sarat,
 rikanaṇ* susatya drēḍa bhakti maprabhu.
 *BCDEF. d. K rikana.

'My lord, you go too far. You are like a blind man, who [is dumb and deaf] though adept in all the teachings of the religion. The princess has no equal in the world, concerning faithfulness and devotion to my lord.

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170. Tamatar pañan marasa* tar kēnēn turū,
 satatānanis maguliñan rikañ lēmah,
 lara duhka tan patēpi tibra kāsyasih,
 kadi kāwiṣan sira sawèt nikañ [ñ] unēñ.

*BDEF. a. BDEF tamatā. K arasa. b. B riñ. d. BEF nikañ.

‘She had never eaten anything enjoyable, she had never been able to sleep. All the time she wept and had slept on the ground. She had endured limitless sorrow and was extremely pitiful. She looked as if she was poisoned by pangs of love.

171. Kita nitya kéwala iniṣṭi niñ hati,
 ikanan pamūja ri bhaṭāra tan kalèn,
 ri jayā naréndra kalawan mapañguha,
 ya ikā prayojana nirār pañarccana.

‘You are the only one she kept in her mind. Her prayers to the gods had no other purpose than the victory of Your Majesty and to be reunited. That was the only purpose of her prayers.

172. Ya tikā ulah nira atīta riñ hayu,
 lalu hāh halib salahasāku dé nira,
 ri tēkanta nātha kadi tar kama ñkanā,
 tamatan hanā ñ rasa karih rikēñ dadī.

a. BCDEF ikā. d. B ikañ. CDEF ikēñ.

‘And her conduct was exceedingly pure. O! How disappointed I am by her fate. On arrival, you seemed not to be affected by feelings of love, as if there is no emotion at all in your entire existence.

173. Kita liñku yogya śaraṇā nikañ jagat,
 wruha riñ salah kēna bhaṭāra tan kalèn,
 wēgilēn [n] ikañ agati pāpa kāsyasih,
 kita tāmṛētēñ bhuwana yukti oṣadhā*.

*B. d. CDEK uṣadhā. F ūsadhā.

‘I say, it is best for you as the protector of the world to know what is good and what is not, to become the refuge of the pitiful and sinful people looking for shelter. In fact you are elixir of immortality, the cure for [the sufferings of] the world.

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174. Tathāpi yan mūrkkā hatinta nirghrēṇa,
kalēṅka tātah hrēdayanta tan padon*,
alān-alān dēnta dhumāraṇa n prajā,
apat [t]ala[d] dé nikanān malānaput.

*B b. CDEFK panon. d. Bapan tala. nikanān.

‘However, if your heart is wicked and cruel, impure without reason, then I doubt very much whether you can protect the world, because you are bad, depraved by impurities.

175. Lukan gēlēh tālapakēn kita prabhu,
swabhāwa niṅ dēwata tan hané kita,
hilaṅ pwa dharmmanta yaśanta riṅ jagat,
apan grēhitān hala tat [t] alap n hayu.
a. Byālapakēn. d. BCE grēhitān.

‘Please, wipe away all the impurities in you, my lord. You have the qualities of a god. Your merits and good deeds in the world will vanish, because you clutch at the bad things and do not take the good ones.

176. Mataṅ nya tātar hana śāśwatānulus,
śubhāśubhātah sukha-duhkha tar wuruṅ,
dumēh manah niṅ dadi tan saniścaya,
apan [n] ikaṅ karmma lēwih lawan widhi.

a. BCDEF tātan. saswatānulus. b. BCDEF subhāsubhātah. d. BCDEF iké.

‘Therefore there is nothing stable and eternal, good turns to bad, happiness turns to sorrow without failing, because the mind of all people is unsettled, since *karmma* [the accumulation of conduct of man] is more powerful than knowledge.

177. Sawèt ni yāśā ni manahku tékihēn,
tumon sira śrī Janakātmajālara,
hilaṅ takut twaṅku ri saṅ naréśwara,
tak olya yak mātya sadé nya yar pējah.

a. BCDEF niṅ āśā. d. BE yāk mātya. BCDEF yan pējah.

‘Due to the sorrow that overcame my heart, when I observe the distress experienced by princess Janakātmajā, my fear and my veneration towards Your Majesty has disappeared. I do not care if I be sentenced to death, I do not mind at all.

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178. Mapāpa ta lwir nira sañ sukānulus,
lanā mamukti ñ śriya tan kēnēñ lara,
naréswarāñhiñ sira liñku utama,
tathāpi yar śoka nihan sirāpasah.

b. B tan saniścaya. BCDEF umuktī śri ya. d. CDE yār.

‘One who is always living in perfect luxury, and enjoying happiness all the time and never experiencing sorrow, is [in fact] miserable. I think, Your Majesty was the best [amongst men] only when Your Majesty lived in separation [from princess Sītā].

179. Kahīnya tékiñ dadi mānuṣādharma,
huwus katon byakta umah nikañ lara,
matañ nya sañ pañḍita sādhu sajjana,
tamar kabaddhēñ śriya mūr sirātapa*.

*B d. CDEK mūsir [r]ātapa. F tamar.

‘Much less are those who are born as commoners. Clearly they are the storage of all kinds of suffering. Therefore the pundits, good and respectable people, do not want to be tied up to luxury life. They go away to do asceticism.

180. Tatan wiśéṣa ñ wiṣayāta dé nira,
nirākulékañ hati buddhi śuddha ya,
wiśéṣa tañ citta samādhi dhāraṇā,
umuñgu riñ śūnya sudhīra mabrata.

a. F wiśaya.

‘For them sensorial pleasure is not paramount, their minds have no attachment to their family and their soul is pure. Their minds are exalted as they practise self-restraint and abstract meditation. They stay at lonely places, steadfast in exercising their pious observances.

181. Apan huwus wruh ri* wiwéka niñ dadi,
dumēñ sirāwās ya makāmbēka ñ tapa,
wiratyasambēga manah nirālilañ,
rikañ kawikwan drēḍa tār alañ-alañ.

*CF. a. BCDEK riñ. F wuwus.

‘Because they know already the true knowledge of existence which gives them strength to cling to asceticism. Their minds are pure, desisting from violent outbursts of passion. They are firm in their conduct of priesthood without reservation.

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182. Ah-o mahādibya nirañ wēnañ wiku,
 luput rikañ [ñ] indriya-rāga tan hana,
 warëg nireñ janma anitya hétuka,
 pëgat [t]akēñ tañ mala bhakti* kéwala.

*BEF. d. CDK bhakta.

'Ah! How fortunate is the one who is able to become an ascetic, free from all kinds of passion of the senses. His disinterest towards life, which gives rise to transitoriness, has broken [the ties of] impurities and arouses absolute faith.

183. Lاراڻڪو دے ساڻ Janakātmajékihēñ,
 tatan tahāñ duhka magōñ tēké sira,
 apan sadā satya lanā patibrata,
 k-udhāni té sañ wiku sañ wēnañ tapa.

d. BCDEF t-udhāni.

'My sorrow that concerns princess Janakātmajā is not because I think of the great sorrow that she had experienced, because of her everlasting faithfulness and loyalty to her husband, but because it makes me aware of the good fortune of the ascetic who is capable of doing asceticism.

184. Matañ nya wikwāku bhaṭāra déwata,
 manahku sambéga tumon ikēñ dadi,
 saranta sañsāra saśoka kāsyasih,
 hurip nya tan nitya suka nya tan lanā.

d. B ta nitya.

'Therefore, O deities and gods, [give me the strength] to become an ascetic. My heart is violently agitated by the realization of life, that it consists only of long sufferings, and deep sorrows. Life is short and happiness does not last long.

185. Samañkanékañ pakurēñ [n] añēñ-[n]añēñ,
 inak nya tan śaswata jāti duhka ya,
 matañ nya sañ hyañ tak alākya yāsiha,
 agōñ wirāgyaṅku tumon gati sira.

b. C saswata. F saśwata. d. E gati.

'Likewise is the thought concerning marriage. Its pleasures are not endless, in fact it ends up in sorrow. Therefore, O god, have mercy, do not let me experience marriage. I am greatly averse to see the lot of the princess'.

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186. Nahan [n] ujar niñ Trijaṭā rikañ sabhā,
 tumohi satyā nira dēwi Jānakī,
 huwus nya mojar manāṇis ta yāñēsah,
 humīs ta luh niñ [ñ] umulat paḍālara.
 b. B tumon satyā.

Thus spoke Trijaṭā in the audience hall, defending the loyalty of princess Jānakī. Thereafter she wept and moaned, tears flowing forth from her eyes. All people seeing her were grief-stricken.

187. Muwah ta dēwi mawuwus sanīṣtura,
 huwus hēñēñ sañ Trijaṭā tēwas mañēl,
 samañkanārīñku si Lakṣmaṇād wulat,
 t-amon apuy tāsiha ri nñhulun [n] ari.
 a. C sanistura. c. F pi. hulat.

The princess then spoke severely: 'Stop it Trijaṭā. You make yourself weary. And you too, my younger brother Lakṣmaṇa. Be aware! Have mercy towards me, my dear. Make fire!'

188. Nojar sañ Janakasutār paminta mātya,
 sañké gōñ niñ irañ-irañ lawan kasatyan,
 sañ Rāmāñanumata tar wihañ ta winwīt,
 nñkāñ sañ Lakṣmaṇa matēra ñ tahēñ panunwan.
 c. B tan winwīt. BCDE wwihāñ.

Thus spoke Janakasutā, expressing her wish to die [by fire], due to the great humiliation she felt and the loyalty [to her husband]. Rāma approved [the request] and without reluctance Lakṣmaṇa started to collect wood for the pyre.

189. Āśā sañ lumaku kinon sawèt nikañ twañ,
 timbun tañ kayu tamalah ta luh kamantyan,
 wèt niñ bāp sira n aharēp tumūta mātya,
 kēpwan tan tēmu naya sañ kakāmikalpa.

Sadly, and out of respect [to his brother and sister-in-law] the one ordered to do the job, went to pile up firewood, whilst tears burst from his eyes. He could not understand why [Rāma] had attained the false notion, and full of indignation he wanted to join in her (Sītā's) death.

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190. Woñ tékāñ apuy umurub dilah nya māwās,
 māwāmbēk nira sañ aminta mātya satya,
 nistrēṣṇā taya katakut masö manēmbah,
 sañ Sītā makuliliñan ri sañ hyañ Agni.

The fire had been lit and flared up high. The mind of the one asking to die, out of loyalty, was burning [with eagerness]. Her attachment vanished; fearless Sītā stepped forward, paid her obeisance, and walked around the [god of] Fire.

191. Ndah sañ hyañ Jwalana kitāta sāksi niñ rāt,
 yak duṣṭāhala gēsēna nhulun wiśirṇā,
 yak satya pwa ya kēmitēn nhulun tēkapta,
 nā sāmbat nira tumēḍun ri sañ hyañ Agni.

'Well, God of Fire, you are the witness of all beings. If I am depraved and guilty let me be burnt to dust, but if I am innocent, may you protect me,' thus she said and plunged into the fire.

192. Atha ri tēḍun nirañ paramasatya ri sañ hyañ Apuy,
 nda tan agēsēn manah niñ umulat juga śirṇa gēsēn,
 salahasa dé nyanēn-[n]janēn irañ Raghuputra salah,
 kadi ginitēs* tikañ twas umarēn mata luh tumibā.

*BEF. d. BCDEF ikañ. CDK ginētēs.

'When the ultimate loyal one dived into the fire, she was not burnt, but the hearts of those looking on, were ablazed and turned to ashes. They were disappointed [as they thought] Raghuputra was mistaken. Their hearts were as if broken, which caused their eyes to shed tears.

193. Paḍa ta mulat rikāñ apuy apūrwwa dilah nya murub,
 kathamapi mogha yan paḍēm ah-o tuhu satya sira,
 tēmahan ikāñ apuy kanaka pañkaja tuñjuñ ēmās,
 dadi dala tañ dilah kukus arūm tēmahanya sari.
 d. BCD ḍala.

They were looking at the fire which flamed up as never before, but suddenly it went out. Ah! Well! She was truly faithful. The pyre had changed into a golden lotus, the fire became the petals and the sweet-smelling smoke the pollen.

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194. Mētu ta bhaṭāra Bahni puruṣākrēti dībya katon,
maṇadēg i madhya niṇ kanaka paṇkaja sābhinaya,
Janakasutā matimpuh i samīpa nirātiśaya,
ciha-ciha dībya niṇ brata susatya mahāsaphala.
a. B puruṣokrēti.

God Bahni (Fire) in the form of an excellent human being came out and stood with dignity. Janakasutā was sitting close to him. It was established beyond doubt, that her excellent vow of faithfulness was well-founded.

195. Dadi mawarah hyaṇ Agni ri naréśwara Dāśarathi,
nrēpasuta hé Raghūttama taman katamāna tamab,
apa ta kitāt sasaṇśaya ri saṇ gharininta śuci,
kadi raray arddha mohita hatinta salah panahā.

Then god Agni addressed king Dāśarathi: O, prince Raghūttama, do not be subdued by *tamah* (ignorance). What is the reason that you are doubtful about the purity of your wife. Your heart is like that of a child, confused and full of misconception.

196. Kita malawas pwa nūni makurēn tēka riṇ satahun,
wruha ta kité sulit nira salēk pwa katona nikā,
kimuta kitān tēkēn rwa tēlu pātta tahun tat atūt,
tat inēt-inēt [t] atah tēnē-tēnēn [n] i manah rasikā*.
*F. d. BD rasika. CEK rasiké.

'You have been married for more than one year. In a month you can already know her faults. Moreover you have lived with her in harmony for two, three or four years. Try very hard to remember about her character!

197. Nya ta ya paṇawruhé hayu ni citta nirār wulati,
sakala bhaṭāra Śaṅkara nihan sira riṇ gagana,
maraha kitéryyawakta ya ta dona nirān panurun,
mara t-atutur tatad waluya saṇśaya śucya lanā.

'Then you will see how good her heart is. Behold god Śaṅkara there in the sky. He will tell you about your origin and purpose of your incarnation, so that you will remember, and not be doubtful again, and forever clear.

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198. Tuwi sira rāma sañ nrēpa nihan sira wèd wulati,
 milu manurun sirañ Daśaratha prabhu nātha sira,
 mašila sirèn wimāna manapél ri bhaṭāra Śiwa,
 makajuru sañ hyaṅ Indra sira mitra nirèn sakala.

‘Also behold your father king Daśaratha who comes down to earth sitting in the flying machine of god Śiwa, which is controlled by god Indra, his friend in everything.’

199. Nāhan liñ nira sañ hyaṅ Agni tumurun sāksāt ta sañ hyaṅ Śiwa,
 lāwan dēwaganāpramēya hibēkan ñ ākāśa sōk lor kidul,
 muṅgwiñ ratna* wimāna mañkin aparō ñkāné ruhur niñ sabhā,
 sakwèh niñ [ñ] umulat saharṣa muririñ kāścaryya kapwārarēm.
 *BCDEF. c. K ratu.

Thus spoke god Agni. In a moment god Śiwa came down, followed by countless groups of deities. The sky was crowded with them, in the north as well as in the south. [God Śiwa] in his jewelled flying machine came nearer and nearer above the audience hall. All those looking on were excited, amazed with a tint of fear, as they became goose-fleshed.

200. Sañ Rāménujaran bhaṭāra winarah ryyāwak nirān dēwata,
 hé Nārāyaṇa hé Raghūttama taman bédhékawaktāt hiḍēp,
 sañ hyaṅ Wiṣṇu kēta kita priyatamā Sītā sira Śrī-maya,
 tar sah sātmaśuddha satya pihaka nyāwakta yat dampati.
 c. BEF kētah.

God [Śiwa] told Rāma that he was in fact a deity: ‘Hey Nārāyaṇa, you must know that you are both [are deities]. There is no difference between each of you. You are god Wiṣṇu and your consort Sītā is in fact the goddess Śrī, who is undivided and of one soul with you, pure and loyal, she is the other half of your body when you are in the form of *dampati* (husband and wife).

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201. Haywātah kita saṅsayé sira muwah sāmpun aśuddhyan sira,
 dontāt aṇdadi dadyakēn tulusakēn kīrttinta riṅ rāt kabèh,
 swasthā niṅ bhuwanatrayékana iwōn nāhan phalantāt jaya,
 cihnā nyān kita saṅ Janārdhana dinésaṅ hyaṅ dumikṣa ṅ sarāt.
 a. BDEF kuśuddhyan. d. BDEF cihnāntāt.

'Do not have doubt about her, after she had proven herself pure. The purpose of your incarnation to earth is to accomplish your glory in the world, to strive for the weal of the threefold world. That would be the result of your victory, so that you will be known as Janārdhana, ordered by the Supreme Deity to rule the world.'

202. Nā tojar Paraméswaré sira wawaṅ śighrān panambah sira,
 antarlīna bhaṭāra Sūkṣma kawékas saṅ Rāma tuṣṭa ṅ manah,
 saṅ Sītā śuci satya śoddha satirun santāna lumrāṅ yaśā*,
 saṅkrānta prakāṣa praśāsta kinudaṅ tan lèn kiduṅ niṅ sarāt.
 *BCDF. a. DEF Paraméswarā. b. D tuṣṭā. c. D lumrā. K yaśah.

Thus spoke Paraméswara to him. Quickly Rāma made his obeisance with folded hands. God Sūkṣma disappeared. Rāma was left behind in a jubilant state. Sītā was pure, loyal and flawless, worthy to be the example of all generations to come. Her fame spread everywhere, much discussed, renowned and praised in all the poems of the world.

203. Atha sāmpun awās sirār śuci, sira saṅ śrī Janakātmajénapi,
 parituṣṭa sirāṅ Raghūttama, malawas tākaḍasih sunirmmala.
 b. BCDF Janakātmajénasō.

Thus when the purity of Janakātmajā was clearly proven by the ordeal by fire, Raghūttama was delighted. [She was] so long separated from her beloved, and yet she was flawless.

204. Kramakāla kulēm [m] umèh tèkā, umulih saṅ milu sākṣi riṅ sabhā,
 Raghuputra lawan Wibhīṣaṇa, tumamèn rājya sirānaḍah* kabèh.
 *EF. d. BCDK siranaḍah.

Time went by. Night had almost come. Everybody attending the audience in the hall returned home. Raghuputra and Wibhīṣaṇa went to the palace to have dinner.

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205. Milu sañ kapiṛāja Māruti, Nala Nilāṅgada Jāmbawān tuwi,
 paripūrṇa makarmma bhojana, dadi mojar naranātha Rāghawa.
 They were joined by the king of the monkeys, Māruti, Nala, Nila, Aṅgada
 and Jāmbawān. After dinner, king Rāghawa spoke thus:

206. Pawanātmaja yah t-asō ryyaku,
 krama niñ mārgga ya pājaré kita,
 kita liñku harah laku t-ruhun*,
 ri [y] Ayodhyā ta-warah n alah musuh.

*EF. d. BCDK tuhun.

'Pawanātmaja, come closer to me. I will tell you about the itinerary of the journey you should take on my behalf, as I will ask you to go ahead to Ayodhyā to bring the news that the enemy has been defeated.

207. Waluyī ta gēlista mañlayan,
 umusī mégha makandēl in lañit,
 haliwat pwa kitēn mahodadhi,
 tēmu tañ rāmya Mahéndraparwwata.

'Return [to Ayodhyā] by air as quickly as possible, crossing the dense clouds in the sky. You will also cross the sea and arrive at the beautiful mountain of Mahendra.

208. Pañalorta* muwah tēmu n gunuñ, Malayā kyāti manojña komala,
 giri Windhya ya lor nikāparō, tuwi Kiṣkindha gunuñ ya saśri ya.
 *BCDE. b. F mañalor ta. K sañalorta. d. B saśri yā.

'If you go further to the north, you will come to the mountain of Malaya, renowned to be attractive and full of beautiful sceneries. To the north of it, not very far, is the mountain Windhya and Kiṣkindha, also very enchanting.

209. Kalawan giri Mālyawān tēmun,
 wulatī Daṇḍaka kānanāsukēt,
 katutūr aku nūni dé nikā,
 manusup nīkāna lawan si Lakṣmaṇa.
 a. CDEF tēmunta.

'You will also find the mountain of Mālyawān and see the dense wood of Daṇḍaka. I remember I have been there, penetrating the forests with Lakṣmaṇa.

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210. Wiparīta sukēṭaṁ nikāṇṁ alas, paramēṇa dhīra si Lakṣmaṇēṇa lara,
 kawilēṭ karawit ikaṇṁ* gulū, suku taṇ lwir suku rāḥa nirantara.
 *BCDE. c. FK tikaṇ. d. BCDEF nirāntara.

'The forest was dense beyond imagination. Lakṣmaṇa was extremely brave on that unfortunate occasion. He was caught by the neck [by creepers], his legs did not look like legs, they were full of wounds and bleeding incessantly.

211. Manusup kami śoka kāsyaśih, malapāpus kurapas jugākurū,
 kadi tag waluyāpuliḥ t-hiḍēp, irikaṇ Daṇḍaka kāṇanāka hana.
 c. BCDEF waluyapuliḥ. hiḍēp.

'We were penetrating the woods in a very pitiful state. Hungry, weak, exhausted and thin. I thought I would never come out and should have to stay in the Daṇḍaka-wood forever.

212. Paṇalor tēmuṁ ṇa āśramottama,
 patapan hyaṇ rēṣi saṇ Sutikṣṇa ya,
 hana rāmya tēmēṇa taman* śuci,
 patapan saṇ Śarabhaṅga bhāgiya**.

*BF. **S. a. F katēmu. c. CDEK tēmuna. d. BCDEF rēṣi Bhaṅga. BCDEFK bhaṅgi ya.

'Press to the north till you come to a splendid hermitage. That is the hermitage of the sage Sutikṣṇa. Then there is another holy hermitage, namely the hermitage of the reverend sage Śarabhaṅga.

213. Rēṣi Atri pawitra sēmbahēṇ, sēpēri ṇkā* patapan nirāparō,
 tēmu taṇ giri Citrakūṭa lor, subhagēṇa śobha Bharadwajāśrama.
 *BCDEF. b. B nira parō. BCDEF patapāṇ. K sēpērīkā. d. F sabhagēṇ.

'You should pay your homage to the sage Atri. Visit his hermitage, it is close to the place [of the sage Śarabhaṅga]. Further to the north you will find the mountain of Citrakūṭa where the beautiful hermitage of the sage Bharadwāja is located.

214. Yamunā ya wēṇaṇa mawēḥ hayu, ta-sibū buddhi ya śuddhi dē nikā,
 tēmu taṇ lwah agōṇa sunirmala, ratu niṇa tīrtha pawitra Jāhnawī.
 c. DE lwa.

'The river Yamunā is able to give you happiness. Take a bath there and your mind will be purified. Then you will come to a big flawless river, the king of holy rivers, the Jāhnawī.

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215. Silēm in lwah ah-o mahādbhuta, śuci gambhīra hili nya bhīṣaṇa,
kadi nīlā* lawan śilāñjana, Tamasāk yomasēh in katāmasan.

*C. a. D hādbhuta. DF lwa. c. BDEFK Nīla.

‘Take a bath, dive in the water. O, it is extremely amazing. Clear and deep is the stream, but above all dangerous. The river Tamasa is like indigo and *silāñjant*- plants which are able to wash out malignity.

216. Sarayū palayū parériya, śitalā* wwai nya sugandha yākuniñ,
kinēbur niñ Ayodhya kanyakā, masibū syūh jēnu kumkumé susu.

*E. b. BCDEK śitala.

‘Then go quickly to the place where the river Sarayū flows. Its water is cool, fragrant and yellow of colour, because it has been whipped up by the girls of Ayodhyā, who bathe [so that] the saffron cream on their breasts was washed away.

217. Tumamā ta kité dalēm pura, tēmu tébuñku sukān kitān tēka,
pawarah pwa kitān alah musuh, Bharatāwaś ya girān nikāñrēñō.

b. E tēkā. c. BEF mawarah. d. BCDEF Baratātyanta.

‘Thereafter you will come to the city and wait upon my mother who will be delighted at your visit. Then you may tell her that the enemy has been defeated. Certainly Bharata will be glad to hear that.

218. Sirān āryya Wibhīṣaṇāñadēg,
sumilih bhūpati nātha pājara*,
kapirāja sirāta warṇnitan,
priya mitrañku dumēh nhuluñ jaya.

*BCDEF. b. K mājara.

‘You must also tell him that the noble Wibhīṣaṇa has been installed as king to succeed [his brother]. Relate also about the king of the monkeys, my beloved friend who helped me win the war.

219. Ri wurinta kamiki mañkata, sukacittāku niñan* panūtwuri,
ri waluyta t-uḍik manuñsuña, irikākun kapapag kapañguha.
*BCDEF. b. K sukacittā kami yan. d. BEF irikāku tēka papag. C. irikāku t papag.
D irikāku g papag.

‘After you leave, we will also depart. I am happy to do it this way, following you. After you arrive [in Ayodhyā etc.] please return through the route you took to meet me. For sure we will meet on the way.’

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220. Iti nā ta wuwus naréśwara, sira sañ Māruti tar wihañ kinon,
 umibēr sira śīghra mañlayañ, kawēkas bhūpati sañ tigāñinum.
 Thus the king spoke. Māruti was not reluctant to do as ordered. He
 flew through the air speedily, and left the three kings behind with their
 drinks.
221. Kapiṛāja lawan Wibhīṣaṇa,
 tumēkāñ mastawa* yar tinakwanan,
 kita kārwa ta linku māsiha,
 ri [y] Ayodhyā dulurēn ṇhulun mulih.
 *BCDEF. b. K tumēkuñ maśrawa.
 The king of the monkeys and Wibhīṣaṇa were filling up their glasses when
 they were asked by the king: 'O, you two, I would like to ask your
 favour to accompany me to Ayodhyā, my homeland.
222. Prakrētīkana riñ kamānuṣan, malulut riñ priyamitra yan kasah,
 niyatāku makūña yat taya, ya matañ nyāt ilu tūta ri ṇhulun.
 b. B kasih. c. BCDEF yan. d. CDEF nyāt i lulut[t]a ri.
 'It is characteristic of man, that he will feel the more attached to his friends
 when [the time of] separation has come. I am sure I will miss you both,
 if you do not come along. Therefore please come along.
223. Tēlu pāt lima nēm pituñ kulēm,
 lawasantēri [y] Ayodhya nāgarī,
 lumihāta* kitē samañkana,
 aku mañlampwa bhawiṣya yat [t] ulih.
 *C. c. BDEFK mulihāta.
 'Stay three, four, five or six days in the city of Ayodhyā. When I
 have already had you there for that long, I will be appeased if you take
 your leave.
224. Taya labha pi déśalābha don,
 wruha riñ rājya ya sādhyā niñ milu,
 ri pawitra nikañ guṇé kita,
 suyaśā śuddhya ñ Ayodhya yat parā.
 d. BCEF. suyaśān. yat.
 'There will be no profit for you from this visit, except that you will see
 the kingdom. My purpose in asking you to come along is because of the
 purity of your virtues. Ayodhyā will be purified and famous if you come
 there.

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225. Ya pawitra ya tirtha yāśrama, sapanan sañ paripūrṇa riñ guṇa,
 sañ anū mara nūni na ṇ yaśa, subhagārūm pamēkasta riñ pura.
 'Wherever a person with perfect virtues goes, whether it is a bathing-place
 or a hermitage, it becomes purified. Such and such has been here formerly,
 thus is the fame, that you both will leave behind in the capital city.

226. Nya pi lābha tēmēn tēmūn riya, priyamitrān Bharata prayojana,
 ya kētā phala uttamēn prabhu, patēmunta priyamitra māsiha.
 'There is another thing that is of benefit if you go there, namely the great
 friendship of Bharata. He is indeed a successful and excellent king. When
 you meet him, make him your good and beloved friend.

227. Yat* anēmwa maṇik wibhūti lēn,
 kabaran nwañ kumēmit tikān hana,
 priyamitra ya rākṣakāñēmit,
 ya mawēh bhoga mañōbi mañlyabi.
 *BCDEF. a. B māṇik. K yan. b. BCDEF ikān. D kabharan.
 'If you find jewels and other kinds of wealth, you only get trouble in
 guarding it, but a good friend will look after you, and give you unlimited
 food and shelter.'

228. Ya wuwus naranātha* Rāma masyaṇ,
 umarā milwa mulih marēn Ayodhyā,
 sumahur sira sañ rwa kapwa mojar,
 kapi Sugrīwa Wibhīṣaṇātiharṣa.
 *B. a. CDEFK nira nātha. d. B Sugrīwā.
 Thus spoke King Rāma inviting Sugrīwa and Wibhīṣaṇa to come along to
 Ayodhyā. Both of them replied in good spirit.

229. Naranātha kitāgēlēm mañājñē,
 kadi mañrwa-rwa ujarta sārjjawāsih,
 aparān kari tan tēmūn mami nka,
 syapa molin paripūrṇa tāñ Ayodhyā.
 'Your Majesty, you are so kind to give us the order, as if you still have
 doubt about our sincere love towards Your Majesty. Why should we
 not come along. Who will be more important than the perfect one in
 Ayodhyā.

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230. Tan ikañ phala dona niñ mara ñkā,
kami trēṣṇā malulut jugé naréndra,
wēni tan pawulan [n] awās pētēn ya,
paḍa niñ kāri makūn wiyoga māśā.
d. B maśā.

‘We do not go to Ayodhyā for wealth, but because we love and are attached to Your Majesty. Like the darkness of the moonless night will be the suffering and despair in our hearts, if we have to stay behind.

231. Manukāna kari ñ wulan satéja, rasa niñ candana tan panīsi citta,
asēpēn wway atīs tatan ya tambā, ri pañāwéśa nikān unēn kunēn ya.
b. B panisi.

‘The rays of the moon will make us unhappy, the refreshing effects of sandalwood will not cool our minds, and the effects of longing will not be cured by pouring down cold water [on our burning heart].

232. Ya winarṇnita sañ purāṇa kāwya,
lara niñ kāri ri sañ narāryya māsih,
prabhu saṅgama yāmrētātīdibya*,
sumukēn wwañ kadi sañhulun hana ñ hōb.
*CDF. c. BEK yāmrētadibya.

‘Already described in the poems and holy scriptures was the suffering caused by the separation of [attendants] by his beloved lord. Unison with Your Majesty is like excellent *amrēta*, generating happiness to people like us, who take shelter under Your Majesty’s patronage.

233. Upaman kadi kāga* cakrawāka,
mapasah riñ wēni dhik śaśaṅka liñ nya,
rahina pwa ya pih bētah ya mapwé,
hana niñ saṅgama tan hiḍēp panas nya.
*BCDEF. a. B upamā. K kāṇa.

‘As an example can be taken the *cakrawāka*-bird. If it is separated [from its female] at night, it cries: ‘Ah! Moon!’ As soon as it is day, it goes to bed. Because it is united with its female, the heat [of the sun] does not matter.

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234. Katuluy madawā wuwusku nātha,
 kalarān in mapasah kathāprasāṅga,
 ya matañ nya kanugrahékanañ syañ,
 syapa tan harṣa rikā pakonta milwa.

‘My speech has gone on too long because of the assumption that we will be separated from Your Majesty and will come to suffer. Therefore the invitation of Your Majesty is truly an expression of mercy on the part of Your Majesty. Who will be unhappy with the invitation of Your Majesty to accompany Your Majesty?’

235. Kadi lin naranātha nūni tuṅgal,
 ikañ monēñ-unēñ lara nya tan swañ,
 si masāṅgama yēka dibya bhoga,
 tan inum tan pinañan mawēñ sukeñ wañ.
 d. B ta pinañan.

‘It is the same with us, as if Your Majesty said formerly, that the pain of longing which will befall us [when we are separated] will last forever, because union is like excellent food. Even if it is not consumed it gives happiness to everyone.’

236. Ri katona nikā sukunta nātha, ya tumrēpti kami nityakāla tuṣṭa,
 ri hatinku mañik kita pratiṣṭa, anuñ iniṣṭi wiśēṣa dēwatāñkwa.
 b. B kamī.

‘At the sight of your feet, my lord, we are constantly happy and contented. Your Majesty is like a jewel image in my heart, which I regard as the most exalted *iṣṭadēwatā* (favourite god).’

237. Iti nā ta wuwus nirañ tinakwan,
 sira kālih kapiṛāja rākṣasendra,
 paḍa milwa mulih maréryy Ayodhyā,
 ikañ citta kadīnisēp tumūta.

Thus were the replies of those requested [to go along]. Both of them, the kings of the monkeys and demons, would go along to the city of Ayodhyā. It was as if their minds were sucked into [a desire] to come along.

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238. Hëlēm ésuk atah sirār payātrā,
wēni yénantin inantyakēn matañhi,
ri sawèt ni suwé nirāsiwo ñkā,
manēhēr tan paturū mijil hyañ Arkka.

They decided to start [the journey] the following morning. They spent the night awake, waiting for the morning to come, and passed the time in happy conversation, till the sun rose (without sleeping at all).

239. Kramakāla sirārahup masandhyā,
majapāñarccana kapwa bhakti satya,
brata sañ prabhu mrēddhyakēn prabhāwa,
sapan sélwana bhakti mukya mūlya.

While time went by, they washed and performed their *sandhyā* (morning)-prayer, muttering prayers while worshipping deities with firm devotion. The good conduct of the king gave rise to the increase of power, wherever he went, he was followed with devotion. [He was] regarded as the foremost respected leader.

240. Mañkas-añkas anadēg ta sirādan, dampatī nrēpati Rāghawa Sītā,
śrī Janārddhana katon sira sāksāt, tulya Kāma Rati ratna nikañ rāt.

The Royal couple, Rāghawa and Sītā had packed everything and were prepared to leave. They looked exactly like Janārddana, or Kāma and Rati, the jewel of creation.

241. Kyāti puṣpaka wimāna manojña, mās mañik kanaka tan maya māyā,
yāta uñgwan ira kālīh aluñguh, ratnajampana wimāna manojña.
b. B tan mayāmaya. F mañi tan mayamayā.

The famous and marvellous aerial chariot Puṣpaka which was studded with real gold and jewels, was the vehicle in which they would travel, sitting on a fabulous palanquin bedecked with precious stones.

242. Sañ Wibhiṣaṇa kapIndra kapuñkur,
mañrakēt ri* sira kēn kadi sānak,
Lakṣmaṇāṅgēnēni cāmara saśrī,
Aṅgadāñisapu pāda riñ ambyan.

*EF. b. BCDK mañrakēt sira.

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Wibhīṣaṇa and the king of the monkeys were behind [them] wearing clothes with the same pattern as if they were brothers. Lakṣmaṇa held in his hand a beautiful cowrie. Aṅgada took the feet of Rāma [in his lap] who sat on the palanquin.

243. Sahya cētṭa kapi Mainda makampil,
saṅ Nalāmayuṇi yatna tan imba,
wīra Nīla makaluṇ [ṇ] umawaṅ wwah,
Jāmbawān mamawa kadga masaṇḍiṇ.

The powerful monkey attendant Mainda took the attributes. Nala held the royal umbrella tightly and with care. The hero Nīla carried a bowl of fruit with a shoulder strap. Jāmbawān was sitting closely holding the ceremonial-sword.

244. Saṅ Suséna sira wédya widagdha, na ṇ pahidwan aradin ya dinānan,
saṅ Gayāgaway anaṅga capāru, Krandanāsiga mawa ṇ curigābwat.
c. BD capārū.

Suséna was an experienced healer. So, he prepared the spittoons and put them everywhere. Gaya was preparing and holding the betel box ready. The fiery Krandana carried a heavy *kēris*.

245. Ruṅki mās ginawa saṅ Gawayāsih,
saṅ Gawākṣa mamawāta payuṇ wyah,
puṇyawān tar apanas-panas aṅhōb,
riṇ payuṇ wuluṇ aluṅguh agēgwan.
d. B agugwan.

The lovely Gawayā was carrying the golden *kēris*-sheath, whilst Gawākṣa was holding an ordinary umbrella, which was useful as it gave shelter against the sun, if one sat under the blue-black umbrella [held by Gawākṣa].

246. Śobha sābhinaya saṅ Wrēṣabhārūm,
yar wawāṇirira mās ramaṇiya,
saṅ mabāhu mawidaṇ Dwiwiḍāḍeṇ,
ratna ḍaṇḍa ri ḍaḍa nya sumaṇḍa.
b. B mā.

The monkey called Wrēṣabha was goodlooking and impressive. He held a beautiful golden fan. The broad shouldered Dwiwida exposed his chest on which a club studded with jewels rested.

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247. Śārabhāra Śārabhāmawa laṅkap,
tibra kābrēkēkē kabwatan amrih,
Dhūmra dum nira duwēg mamawa hrū,
taṅkulak kanaka nā salaya nya.
b. D kābrakēkē.

The extremely strong Śārabha carried the bow, which was too heavy for him. Therefore the arrows and the golden quiver were given to Dhūmra to carry as his counterpart.

248. Wīra Tāra rasikākurug érañ,
yar kasēnwan ahulap mata kāprēm,
Késarāṇṇakusaraṇūsirēñ* drēs,
tar sukēr kisapu tañ rasuk abwat.
*BCDEF. b. F makāprēm. c. K Késaraṇṇakusaraṇūsirēñ.

The hero Tāra carried an armour with triangular patterns, if it was hit by the rays of the sun it dazzled the eyes. Késara was like a reed and very quick in movement, he had no difficulty in carrying the heavy armour on his lap.

249. Bhīmawaktra mawa bhakta sirārūm,
laṇḍugādi hana kuṇḍi kinuṇḍaṇ,
sañ Dhanurdhara diné tar aṇēla,
śukti mās winawa sokya tañ āmbēk.

Bhīmawaktra served aromatic dishes, all kinds of sweetmeat in bowls which he carried around. Dhanurdhara had a pleasant job namely to carry pearls from oysters and gold, which he carried happily.

250. Sañ Darīmukha mukāṅgupi dharī, hyun niré kahula* sañ Trijaṭṭāñliṇ,
Indrajānu sahaṇjāṅgupi lambuṇ, mañjawil mañujiwat sañiwāhyun.
*S. b. BCDEFK kalula.

Darīmukha was singing a tune describing a lady, he was in love with the maid of Trijaṭṭā. Indrajānu nudged slightly on her side, pinched her while giving her side-glances, expressing his desire to sleep with her.

251. Kāmadrēṣṭi Kumudomilu sintā,
mīnsēr-inśēr aṇusir wulat olēm,
Gandhamādana madan-madan aswaṇ,
tar wulat winaya sañ Winatātwaṇ.
b. F aṇusi.

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Kāmadrēṣṭi and Kumuda were chasing a beautiful woman. They moved around searching for a pretty face. Gandha-mādana stood ready to punish those who were not observing the rules as set out by Winata.

252. Dibya sañ Śatabalī bali milwa*,
 riñ [ñ] ulah mamisamaṅgamabhāwa**,
 mūr maré sañ abalun mabalāmrēm,
 rañkēp iñ kapi makampil akampya.
 *BDE. **S. a. malwā. b. BCDEFK mamiṣamaṅgamabāmi.

On the other hand the mighty Śatabalī joined in the conduct of people who committed adultery. He and the bearer of the attributes both slept with the widow with one child [yet she was] unmoved [by it].

253. Sāmpun iñ wray umanèk sahana nya,
 kapwa yātitih adan matatātap,
 puṣpakān pakahawan gaganādrēs,
 tulya bhūmi kadi parwwata mañkat.
 b. B matatatap. c. BCDEF puṣpakādi kahawan.

After all the monkeys had mounted the aerial chariot, as if heaped up in piles, Puṣpaka rose to the sky swiftly, like a planet or a flying mountain.

254. Tan masor tan aruhur ta ibēr nya,
 byakta dé nira tumon ikanāñ rāt,
 sañ naréśwara saharṣa tumuñkul,
 warṇnana krama nikañ sakapaṅguh.

It flew at a moderate altitude, not too high but also not too low. The earth could be clearly seen. Happily the king looked down describing everything he saw on the way.

255. Maithilī taṇa-taṇā tasik alwā,
 lwir nikā kadi lañit malilañ ya,
 sétubandha umalañ ri tēñah nya,
 yan katon kadi ta mégha kumēṇḍēñ.

‘Maithilī, behold the wide ocean. It looks so clear, like the sky. The causeway is laid across it, resembling a long column of clouds.

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256. Nān Mahéndra mahalēp wahu rāmya,
 durbbalāhala ya nūni ta kāmbah,
 rūg rēbah kayu-kayu nya watu nya,
 yénatēr ya ta sinūk nikanan wré.
 a. B nā. b. B katambék. CDEF katambak.

‘Well, the Mahéndra-mountain is now very beautiful. Not long ago it was ugly and trodden down, the trees were uprooted as the rocks were taken out by the monkeys [to build the causeway].

257. Hāh hyañ Indra lalu dibya nirāsih,
 gōñ nikā hudan irāri tēkā nké,
 tan hudāni ta hudān ira liñku,
 Wiśwakarmma juga yan pamulih rāt.

‘Ah! God Indra is truly excellent and merciful, as he makes rain fall heavily in these areas. You cannot describe the rain. I think it is Wiśwakarmma who restores the world.

258. Nyañ lēmah mari lēbak ta ya késyan,
 nā ñ galintuñ aruhur maratā ya,
 wrēkṣa rūg mawuñu kapwa makēmbañ,
 hāh hudan* prabhu jugān pahayu ñ rāt.
 *F. d. BCDEK hāh ñ hudan.

‘The holes on the surface of the earth are filled up, and the high mountains are slightly flattened. The fallen trees rise again and bear flowers. Ah! The rain is the king amongst those [elements] which are capable of beautifying the world.

259. Ndah hyañ Indra kami kālih anēmbah,
 hyun mamī hayu nikā suyaśanta,
 yak parā kunañ arah riñ Ayodhyā,
 swāgatā kami manuñsuña bhaktya.
 a. CDE kāla hanēmbah. c. BCDEF yan. F paran.

‘Well, god Indra. We both pay tribute to you. We are so pleased with the beauty of your work. When I have arrived in Ayodhyā, we promise ourselves to offer you our devotions.

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260. Malaya maluyakēn kūn kokila nyān paśabda,
 kuya ta ya kayu* koliñ candanākwēh riyārūm,
 satata mawañi māmbö mimbuhī kūn nya tékā,
 mrisakiti ñ apadohan mrāk nya mañhrūk manawwañ.

*BCDEF. a. BCDEF kayu ta ya kayu. K kuya ta ya taya. c. B téko.

'The mountain Malaya is again arousing pangs of love when its *kokilas* emit their melodious warble. There are the sandalwood-trees which are always spreading their aroma, inspiring more tenderness to those lovelorn people, who are separated from their beloved. The peacocks were squeaking and squealing.

PAÑCAWIṢATI SARGGAH

CHAPTER XXV

1. Nā tañ Windhyā tiñhali śrēṅga nya manojña,
 yékā mahyun rakwa rumūgān pada kéndran,
 puñcak nyāwān nyā tumuwuh nitya matāmbēh,
 mañkin māwān durbbala tañ swargga kasuṇḍul.

a. B ttañ. d. B ta swargga.

'Behold the fabulous peak of the Windhya mountain. Once it wished to destroy the abode of Indra. Its peak kept growing higher and higher until it threatened to ram into heaven.

2. Sañ hyañ Śakra glāna tumon swargga kasuṇḍul,
 sēmbah sañ hyañ Śaṅkara karūṇya sirēñ rāt,
 mopāyākon sañ hyañ Agastī Jawa* r-uṅgu,
 rwañ don sādhyā swargga sukā tañ Jawa** śuddhya.

*BCDEF. **BCDEF. c. K Agastiñ jala. d. E rwa. K tañ jala.

'Sadly god Śakra pondered upon the eminent mishap. He went to god Śaṅkara, who had mercy on the world. He ordered Indra to ask the sage Agasti to stay in Java. The purpose was twofold: heaven will be freed from the threat and Java will be purified.

3. Saṅké Kailāsa hyañ Agastin pañidul ta,
 pintan tékañ Windhya hawan haywa kitāwān,
 wèt ni twañ niñ Windhya ri sañ siddha Agastya,
 maṇḍēh mēṇḍēk māri manuṇḍul suka tañ rāt.

a. B Agasti. DE saṅkēñ. c. BEF wèt niñ.

'From Kailasa the sage Agastin went southwards, and on his way he asked the Windhya not to grow higher. Out of respect to the holy sage Agastya, the Windhya made itself low and stopped growing, so that it would not ram into heaven. The world was delighted.

4. Mālyawān lēwi-lēwih hayu wulati,
 Rēṣyamūka rumaras [s] aku matatur,
 Daṇḍakékana nahan sapinanahan,
 yéka mūla ni laranta laradakēñ.

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'Behold the supreme beauty of the Mālyawān-mountain! I remember with pain the mountain Rēṣyamūka. The forest of Daṇḍaka is only a bowshot in the distance. There was the beginning of your suffering. Stop [the vehicle].

5. Pampā pōṇpōṇ para ṅkā parama ya rikanāṇ pāwitṛa ta-sibū,
pèpèrī pāpa-pāpé lara niñ alarasan māsih pwa masēha,
ṅkéhēn tambay ta tibrālara dahatēn ah-o ṅké yan huwusana,
gantyanta ṇ sokya mukyoliḥ-ulih atulihēn rājyāmuliha rāt.
a. BCDEF tāmā pōṇpōṇ. tapuḍay. b. BCDEF masiha.

'Take the opportunity to visit the Pampā-lake, as it is extremely holy. Take a bath in it. Wash away all your sins and traces of your sorrow here. This is the place where your deep sorrow started and let it be wiped away at this place also. Change your sorrow into joy in the face of our return to our own land.'

6. Atha huwus sumēpēr mapuḍé-puḍé,
masēha kaśmala niñ dadi mānuṣa,
krama mibēr ta muwah sira maṇlayan,
atēhēr ojar amarṇnana tūt hawan.

Thus after they landed, they took a bath, to wash away the impurities of their lives as mortals. They flew up again. [The king] started to describe the scenes along the way.

7. Nā tékāṇ alas-alas āwa rāmya-rāmya,
kēmbaṇ bāp ri tēpi-tēpi nya tan pahīnan,
rāga nyāṇibēki rāganta ṇūnyaganti,
kālantat kahula* mahārṣyamèt pamūjā.
*S. BCDEFK kahula.

'Look at the brilliant shining forests, full of flowers at its boundaries. Its beauty filled up your mind with unlimited desire to go there formerly, when you became a member of the family of the great sage and joined in the performance of offerings.

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8. Śarabhaṅga bhāgya* patapan rasikā,
 patiga nya kapwa tinanēm-tanēman,
 sulasih sakaṇḍa hana kaṇḍuyuhan,
 dalimā nya** paṇḍakaki mēṇḍur arūm.

*S. **F. a. BCDEFK Śarabhaṅga bhoga. d. B pāṇḍakaki. BCDE dalimādhyā.
 K dalimādya.

'The field surrounding the hermitage of the sage Śarabhaṅga of great fortune are planted with clusters of flowers, e.g. *sulasih*, *kaṇḍuyuhan*, pomegranates, *paṇḍakakis* and fragrant *jaśmines*.

9. Kasihan si haywa masēkar kañiri,
 pacar [r]aṅga-raṅga nikanān racana,
 anujājajar saruni ranti talēs,
 tēbu bāp pisaṇ saṇu saṇ ugratapa.

a. BCD kaniri. b. BCDEF pacar[r]aṅga rēṅga. d. E pisaṇ saṇ ugratapa.

It is a pity that the *kañiri* does not bloom. The *pacaraṅga* is the ornament of the disposition. That *anuja* are planted in rows, likewise the *saruni*, tomatoes and rhubarb. There is plenty of sugar cane and bananas, the staple-food of the great ascetics.

10. Giri Citrakūṭa kuṭaja nya matap,
 kala yar kuyaṇ kayu kuñit kawalot,
 kayu cāmaromara mañōb camara,
 paḍa jaṅgutan wurān-utanya manèk.

a. BC kuṭajā. D kuṭa nya. E kutajā nya. c. C camarācamara.

'The Citrakūṭa-mountain is full of *kuṭaja*-plants. The *kuyaṇ*-trees are sometimes surrounded by curcuma plants. The yaks come to shelter under the shade of the casuarina-trees, where the bearded orang-outans are staying.

11. Walatuk ri tuṇtuṇ anabēh murawa,
 mrēdu mārddawān paṇurugēm aḍawa,
 puputēr makūli kumētēr satata,
 puji jīwa-jīwa ya marujyawajik.

c. C makulī. d. B puji jīwa-jīwa.

'The woodpecker is beating on the drum on the other end. Melodious and soft is the long chirping of the crickets. The *putēr*-birds sing in a monotonous trembling voice. The *jīwa-jīwa*-bird washes and dresses herself up for prayer.

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12. Rēṣi sañ Bharadwaja nahan dhwaja sor,
 tēñēran ni [y] āśrama nirāta tēhēr,
 sumanohara wwara padéwaharan,
 kuya tākukus mawañi gandha miñak.

'The banner down there is the banner of the sage Bharadwāja, which is the symbol of his hermitage. There is an exceedingly attractive temple. Those fumes there, are the aromatic smoke of burnt oil [which comes from the temple].

13. Jawa jahli lor kidul ikañ pamacan, pikatan tatan mawēdi dibya mariñ,
 i ruhur nirañ rēṣi darān paturū, masisik sēsēk ri sisi niñ patiga.
 'Outside the pavillion for reading scriptures, at the north and south sides, *jahli* is planted. The *pikatan*-bird is not afraid but bravely approaches the dove which sleeps [on the roof] above the sage ['s reading place]. [Then] they busily spread and scratch their wings there near the field.

14. Sahajāñ hiji n-pasēsēh iñ dalima, salimā ri sor nya hana sēñḍi pasañ,
 ya pañgrahé tamuy amukti sadā, wadarārurū i ruhur iñg mapasañ.
 a. BCDEF masēsēh iñ. c. B tamu.

'Meanwhile the *hiji*-bird is making her nest in the pomegranate-tree. There is a building under the *salima*-tree, where the guests used to have their meals. *Wadara*-fruit keeps falling on [the roof of] the building.

15. Apa sañsayé sira mahārṣi karih, matasak ta śakti ni samādhi nira,
 nirapékṣa sakṣana mētu ñ kaharēp, marēgi ñ maré sira mariñ magirañ.
 b. C nirā. d. B marēgēñ marēñ. CDF raré.

'What could happen to harm the priest, as the power of his *samādhi* (abstract meditation) has reached perfection. Without regard [to anything], all his wishes come true in seconds, satisfying everyone who comes to stay.

16. Tuhu siddhawākya wiku tan papaḍa,
 paḍa paṇḍitāsīñ aparō ri sira,
 tuwi satwa satya mamicāra kēcēk,
 syuñ asaṅghanīñ pañajaran-[n]ajaran.
 d. BEF pañaporan-[n]ajaran.

'The sage is truly *siddhawākya* (one whose wishes always come true), a sage without peer [in knowledge]. Everyone near him becomes wise. Even the animals are faithful and can talk constantly, e.g. the myna-birds come together to the instruction-rooms.

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17. Kimuta ṇ mahātma tapa-tāpa cuṭul,
 śuci cēṭṭa-cēṭṭa* ucapan riṇ aji,
 aji niṇ hēniṇ hana hēnēṇ ginēgö,
 apawargga mārgga mapagēh ginēnēṇ.
 *D. b. BCEFK cēṭṭa-cēṭṭa.

'The more so are the old and illustrious ascetics, who are holy and know well the meaning of the teachings. They hold firmly and patiently to the holy scriptures, which is the way to heavenly Bliss for them.

18. Tuhu tarkka taṇ [ṇ] atat atatwa humuṇ,
 macēṇil cumodya si jalak magalak*,
 paḍa niścayēṇ aji winiścaya ya,
 kumupak[k]a pakṣi nika pakṣa nika.
 *BEF. b. CDK agalak. d. BCDE nikā. F kumupak ka pakṣi.

'The cockatoo is defending noisily her belief in the true philosophy against the wild criticism rendered by the starling. They are both very convinced in their indisputable belief, assisted by their crowded supporters.

19. Puḍaṇ an maḍaṇ han inuṣī yan alah,
 si manintin onī ya manantaṇ atoh,
 macēṇil wahil* wujil aṇas si ṇaṇā,
 si walik kēkēl kawēlik anēlik-[k]ēlik.
 *F. a. C puḍaṇ. c. BC DK wawil. E mujil aṇas.

'The *puḍaṇ*-bird is ready to escape in case she is chased after her defeat [in the quarrel], the *manintin*-bird is boisterous and challenges her to make a bet. An imp is in an oral combat with a troublesome *ṇaṇa*-bird, whilst the chicken with turned up feathers is laughing heartily and the rice-birds are clamouring in confusion.

20. Si paraṇjaṇaṇ jaṇan ujar majajar, aji jaiminīnujarakēnya kēna,
 si puyuh alēpaka apan paṇēmēh, kapitūt ikū wiku mutil makipu.
 b. BCDEF méjinīnujarakēn.

'The *paraṇjaṇan*-birds sitting in a row are talking, because they are reciting correctly the work of *Jaimini*. The flawless *puyuh*-bird is not really clean, as her tail is always full of dust since she always bathes in it.

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21. Tat ujar manuk widu widagdha dahat,
 prakaṭākatak mañaji nātaka ya,
 manēhēr muna ṇ baka marin baka ya,
 aji sāṅkya saṇ kaliraṇan laraṇan.
 d. D laraṇad.

‘The most intelligent *widu*-[singer] bird does not utter a word, as she is busy studying the science of acting. Then the *baka* (crane) becomes a monk and not *baka* (deceitful) anymore, as he studies the *sāṅkya*-philosophy, a secret order.

22. Kawatēk kuwoṇ milu maningalakēn,
 ri wanī nikaṇ kayu wēnaṇ matapa,
 si kēlik tēkēn kalēpasēn saphala,
 makamārgga mārgga ni kuwoṇ makuwūn.
 c. BCEF. si tēlik.

‘The *kuwoṇ*-bird is attracted to join the order and leaves the happy life in the woods, to do penance instead. The *kēlik*-bird has obtained heavenly Bliss, following the path of Bliss of the *kuwoṇ* in recluse.

23. Wiku bhikṣuka ṇ bhramara nitya mahas,
 gumuruh hyaṇ āgama nikān paṇinum,
 mawērō warēg madhu ya matta cala,
 wiku mulya kalwaṇ akēmūl maradin.
 b. F gumuru gyaṇ. c. EF mēṭta.

‘The bumble bee becomes a wandering Buddhist priest. He recites the hymns loudly all the time while drinking honey until he becomes drunk and moves from place to place. The flying fox, an outstanding ascetic covers his body completely with his robe.

24. Humilaṇ sahaṇ mrēdu si haṇsa śuci,
 maradin marēn lwah asibū ya makēm,
 aji saṇ Kumāra aji niṇ mrak arūm,
 majulé makuñcir agēlēṃ mañigēl.
 d. BC aṇigēl.

‘The holy and friendly swan wants to get rid of his anguish, by going to the river to soak and to splash in the water. The beautiful peacock belongs to the order of Kumāra, which requests its members to wear *julé* (robe) and *kuñcir* (tuft or pig-tail) and allows them to dance.

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25. Mari yan hayān* wēlaha yan pahawū,
mapulañ milu ñ brata ya Paśupata,
makāṣiṣya sési nikanāñ talaga,
riñ ikēt-[t]ikēt [t]ikētakēñ karuṇā.

*BCDEF. a. K hayar. d. D ikatakēñ.

‘The water-hen stops swimming and emits a loud cry, to assemble [the devotees] of the Pāśupata-order, which has as adherents all the inhabitants of the lake, and whose hymns express the sentiments of compassion.

26. Ciha dibya sañ rēṣi n-usir suyaśa,
kumukup tumon sahana niñ kumilip,
kapipil-pipil [l] ika kabēh kakukup,
kawawēñ kawikwan akawih-kawihan.

a. BCDEF t-usir. d. B kawakwan. CD akawih-ākawihan.

‘The excellence of the sage who is striving for merits is evident, as he can influence everything in creation, any detail of it is incorporated and introduced into the life of a hermit.

27. Tēñu nāñ malit muliha riñ mahimāñ,
winarah nirēñ paramatatwa malit,
haliman lēmu nya manēhēr alapēñ,
gumēgōñ-agōñ matēmahan* mahimāñ.

*BDEF. d. CK matēmah.

‘The mite is a small animal. It should be born into the world of big animals. It is instructed in the subtle knowledge of Supreme Truth, so that it can take the larger form of the elephant, and develops its size so that it becomes a big animal.

28. Suluwug sawargga ya wirāgya warēg,
añimāñ aji nya dumadak laghimāñ,
dadali mahas maharēp iñ nibhrēti,
guṇa hāsti nāma tumēkanāñ adoh.

b. CDF hanimāñ. c. B dadali. BDF wibhrēti.

The *suluwug*-bird is fed up with being fat and heavy. He studies [with the sage] and becomes very light. The *dadali*-bird comes to study the way to become heavy but humble, it is the virtue of the elephant which is renowned wide and far.

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29. Tri kasinhan ādulu-dulur matutur,
 kumukup pratāpa kumēkēs pawēkas,
 harimon amogha dumadak muditā,
 ikañ iṣṭi kāla ta iniṣṭi nikā.

‘Three animals of the lion-family have come to study, to perform asceticism and to absorb all teachings, they suddenly become gentle. They want to become worshippers of Kāla.

30. Kawaśāñ ulā sawa sawarga wiku, brata bāyubhakṣa maṇusir waśatā,
 si hēlañ hilañ hala ni citta nikā, yatitā trikaya ya ta donya lanā.
 b. B bratā bayūbakṣa. BEF wasitā. CD wasīta. d. BCDEF yatikā. donya nahan.

‘The python-family is also influenced and becomes ascetics. They practise *bāyubhakṣa* (to live from the air) and strive for unbounded power. The eagle has lost his evil nature and strives constantly for obtaining the *trikāya* (Buddha-hood).

31. Iti nā ta nitya matutur tumatā, milu mulya mogha malulut ri sira,
 n-usira ñ surālaya yadin pralaya, paḍa tuṣṭa aṣṭaguṇa iṣṭi nikā.

‘This is the reason that all the animals are constantly conscientiously taking part in the performance of good deeds and are very attached to the sage. They want to go to heaven after death. Happily they prepare their offerings which consist of eight kinds of ingredients.

32. Puśatā masō sañ aṇapus kapaśun,
 atēhēr tapé tēpi nikañ palēñan,
 ya manūt i bhasmaśayanātīśaya,
 sakuwuñ kuwuk luwak awak mahawuk.
 CEF lumak.

‘The *puśatā*-ape becomes a follower of the controller of the animals (the sage). Then he makes his penance near the kitchen, following the excellent *bhasmaśayana* (lying on ashes)-order, in a hole together with *kuwuk* and *luwak* whose body was full of grey ashes.

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33. Si gagak tapèn pamasaran pinasar,
 si cucur sucitta matapèn kalakā,
 tumuluy tilil wiku luluy mañidan,
 bhagawānta ta ñ haliliñan subhaga.

b. B kalañkā. BCDEF swacitta. E kalaka.

‘The crow banishes himself and performs his penance in the charnel grounds. The *cucur*-bird with pure heart performs his penance in the water, then the *tilil* joins in the asceticism and lives only on plants. The *haliliñan*-bird of good fortune becomes a *bhagawān* (hermit).

34. Kuya nēṇḍah arjja ya mamiṇḍah ariñ,
 mari yan pawèh parujaran [n] inajar,
 tuhu yan paköm laki-bi mabrata ya,
 asidhāra dhīra ya kumöl riñ atol.

b. B mawèh. E parujaran. d. D aśiwāra.

‘A rain-bird goes away and concentrates on doing good deeds. He stops giving lectures, and takes courses [from the sage] instead. He and his wife truly perform the *asidhāra* [living separated from one’s spouse] with firm mind, and refraining from food.

35. Tonton tañ Yamunā manojña mahijo jati nya wèt niñ hēniñ,
 tulya nya ri dukut lēpas-lēpas asiñ satya bratāköm rikā,
 Gaṅgāṅgā nikanāñ gabhīra gumuruh mādrēs hili nyāputih,
 mutyātyanta paḍa nya muktyasiñ agōñ śrēddhā nya yan ton ikā.

b. F sasiñ satya. d. BCDEF śuddha. EF muktāsiñ.

‘Look at the river Yamunā, bright and green like grass, because the water is so clean. Whoever soaks himself there with a devout mind, will find heavenly Bliss. The river of Gaṅgā, thundering deep and noisy, flows rapidly and its water is white like pearls. Whoever comes to see it with a heart of great faith will find heavenly Bliss.

36. Nā tañ lwah Tamasā masaṅghani humuñ kumbañ nya lāwan kuwoñ,
 muktī kēmbañ asēmburan sari rurū lumrā ri tēmbiñ nikā,
 himbañ-himbañ ikañ gunuñ ya hibēkan dé niñ sēkar kīrṇa ya,
 yékānuñ humili lanāñhilañakēñ pāpād wulat tuñkuli.

b. BCDEF kambañ.

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'Likewise is the Tamasā-river which flows into it. The bees and *kuwoh* are clamouring noisily, enjoying the flowers, which spread their pollen everywhere on its banks. [Also] the slopes of the mountains are covered with countless flowers. Behold from above the river which is able to wash away all sins.

37. Nāhan pañhinēpanta nūni tañikis miṅgat mahāñāryyakēn,

kāsyasih rasikā sañ āsih i kitāt kārīn karañrwañ rikā,

hētuntāri iwēh nikān wēnañanāmbēktālugas riñ suka,

képwan tan [n] ari yār uliñ r-ulihakēn tañ kuñ kumiñkiñ kita.

a. BCDEF nātañ. nūnin añikis. b. BCDEF kitār. BDEF karañḍwañ. c. BCDEF
ūtūtāri. tāñlugas. B iwōh. D iwah. d. C kumkumiñkiñ.

'That is the place where we had stayed overnight and had intentionally secretly left behind all the people who had gone along with you, out of love, in their miserable state. That was also the beginning of your sufferings, my love, because you had given up a luxurious life. They returned to the city in constant sorrow and brought along with them the anguish of longing for you.

38. Saśrī tañ Sarayū sarāga aku yak ton yātirāmyāradin,

tūt tēmbiñ patapan taman patēpēñan ri hyas mahā sañ tapa,

ton-tonēn tinatāñ tanēm-tanēman in tambak manojñāhalēp,

kēmbañ mulya luruk-luruk kinuruñan wit nyāpagēr cāmpagi.

a. BCDEF niñ. d. BCDEF kambañ.

'The Sarayū-river is so wonderful. I am delighted to see it so marvellous and pure. Along its banks there are numerous hermitages, ornamented by great ascetics. Behold the plants which are beautifully arranged and planted on the dykes. The *lērak*-trees are beautifully in bloom, and around their trunks *cāmpagi*-flowers are planted.

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39. Tan swaṅ saṅ tapa tā paḍā nira rikaṅ dhīra bratābwat tēmēn,
 rūpa nyār patapēṅ manohara wēnaṅ monān panon kāmīnī,
 nitya ṅ wwaṅ riṅ Ayodhya yar pararakan kanyā mahāhyas mahas,
 tātān yatna rikaṅ rahasya masibū riṅ lwah tar aṅluh mulat.
 c. BCDEF yan.

'There are numerous sages unequalled in the performance of great austerities, reflected in the beauty of the hermitage which is able to eliminate the influence of the sight of a beautiful girl, because constantly heavily dressed up girls and people from Ayodhyā come there in procession, and have no regard that their genitals are exposed to the unwary on-lookers when they take a bath in the river.

40. Nimna manah nira saṅ muni mona,
 dhīra dhumāraṇāṅ ambēk* aiumbah,
 bhakti sirān pakabhukti ṅ ulam got,
 tan pagarēm pamagēr niraṅ āmbēk,
 *C. b. BDEFK dhumāraṇāmbēk.

'The passion of the silent monks is suppressed. Steadfastly they repel the temptation posed by the bathers. With great devotion they only eat vegetables and fish without salt to fence in their desire.

41. Dibya sirān rēṣi sādhaḥka sādhu, sādhana niṅ magawé hayu méman,
 tona nirēka nahan nirapēkṣa, tar kagiwaṅ sira riṅ suka wāhya.
 c. BCDEF nirupēkṣa. d. BF suka wayā.

'The noble and adept sages are excellent, they maintain carefully all means that enable people to beautify themselves. Though the sages see the beautiful girls, they are indifferent to them. Their minds are not perturbed by physical enjoyment.

42. Paṅgagap-[p]aṅgagapēṅ hayu donya,
 wuṅli walēs malēsēṅ guṇa donya,
 lampēs apēs puhara nya kaśāntan,
 widyasarīkana moliha widyā.

'Their object is only to strive to obtain the truth. The *wuṅli walēs*-trees are symbols to repay the good deeds of others, the *lampēs* are soft. It is the way to compassion, the *widyasari* is the means to attain *widyā* (knowledge of truth).

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43. Hati maputék nāputa tumulak ya,
 duhēt ulam andohana hala donya,
 rukēm asēwō rāgamala rinūg nya,
 lwah amuharālwāmbēk in aji malwā.

'This *widyā* will repel distress that covers the mind. The *duhēt ulam* (young leaves of the *duhēt*-tree) has as its purpose to keep away badness. The sprout of the *rukēm*-tree destroys the impurities caused by passion. The river makes their hearts wide open for the study of knowledge.

44. Palisa kapalisēn halāhālélík,
 sañu nira r-anti paranti kāna sañ Hyañ,
 mañuhutana karañrwaña n karañrañ,
 pañ i pañikēt nira citta yar pañan ya.
 c. BCDEF karañdwaña n. B mañuwutana.

'The *palisa* will destroy evilness and hatred to become their provisions for their journey to the abode of the Supreme Deity, to prevent wavering of the mind of those emotional ones. The branches are the rope with which they rope their greed for food.

45. Hurisa harisa rin hurip lanāmrih,
 matakut apāpa n atak jawārjja mojar*,
 jahēli laja jahé hēli šilāwri,
 huwi huwus in hati tar pañiṣṭyabhoga.
 *S. a. B hari-hariñ. b. B apapā. BCDEFK wojar. d. B wuwus.

'The *hurisa* is the means to check the desire to live forever. The *atak-jawa* expresses it in a beautiful way: 'afraid to make sins.' The *jahēli*, *laja* and *jahé* are the symbols of their fear for a change in their conduct. The *huwi* (a kind of tuber) is the symbol of their freedom (*huwa*) from the desire for worldly things.

46. Talēs atēlasanāñ sēñéhasaṅga,
 tulusa wiku n mamañan hilus mamuñkus,
 t-uḍahani katakut hawāñ-awañ gōñ,
 ya añēn-añēn nira yar pañan tikañ tud.

'*Talēs* is the symbol of their disregard of love and sexual intercourse. Their integrity as a wiku is symbolized by their eating of peanuts. Their consciousness is symbolized by their fear for the vast space, which come to their mind when they eat the flower of the banana plant.

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47. Kara-kara karuṇā karākṣa dé nya,
 paku ya pakūpan ikañ samādhi donya,
 kalēpu kalēpasēn palar pañanta,
 wana ta kaṭubrata nā ta tūtanātah.
 c. BCDEF klēpu. d. BCDEF katubrata.

'Kara is the symbol of compassion which they cherish very much (*karakṣa*). The *paku* is the symbol of the source of their abstract meditation. Their idea about the *kalēpu* is that it is the symbol of their *release* into Bliss (*kalēbu*). The forest is the strong austerities they have to perform.

48. Pijēr aku muji sañ mahārṣi mahyun,
 ri guṇa nira sudhīra dhārakēñ rāt,
 apan ikana kukus nyapuy nirārūm,
 ya dadi hudan ya dumadyakēñ tahunta.
 c. B akana.

'I repeatedly praise the desire of the sage to strive for steadfastness in giving assistance to the world. That is the odorous smoke that comes from the fire of their offerings, which becomes rain and makes the crop successful.

49. Jāti nirañ rēṣi sādḥaka siddha, sādḥana niñ magawé hayu méman,
 nañka hilus ilu na ñkana tonton, tona nirañ nirapékṣa upékṣa.
 a. BEF sadha.

'It is the characteristic of a perfectly successful priest, that he values everything that can give good return to mankind, e.g. jackfruit, tuber are abounding there, you can see them. He looks after them, though he does not take profit of it.

50. Wulati tuñkuli tañ Sarayū tañ [w]ay*,
 aku tak adwā mabāñ makuniñ kunēñ,
 kinēbur iñ taruñī mataruñ-taruñ,
 lumēbu kapwa makēmbar akēmbaran.
 *S. a. BCDEFK tañé.

'Bend down and behold the water of the river Sarayū. I am certain that it is reddish yellow in colour, because it has been whipped up by the young girls when they splash each other with water, and compete to enter the water in order to play there.

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51. Ri ḍaḍa kumkuma ḍu tan ahat rikā,
 ya huwus ahyas aṇēl umahas-[s]ahas,
 harinētēn masibū ta ya riṇ [ṇ] ulēk,
 paḍa ta maṅguh umiṅgēk ariṇsēkan.
 b. B upahas. sahan. d. BCDE ta maṅgu. F umēṅgēk.

'They do not care about the curcuma cream on their breasts; as they are tired and sweating after they have wandered in the forest. So they go to the whirlpool, swaying and waddling [like ducks] they enter into the water.

52. Tan atakut ri dalēm nya alah tahu,
 atuha dé ni gawé nya lanāsibū,
 sahana niṇ paricārakēcēk-kēcēk,
 sabuka niṇ diwaśānta waśāsiwo.
 c. B paricārakēcēk-kēcēk.

'They are not afraid of the depth of the whirlpool as they are good at swimming. They become experienced in swimming because they always bathe in this way. All the ladies-in-waiting are chatting and joking with each other from dawn to dusk.

53. Kakurupak manēpak wway akēmburan,
 wija-wijah hana mosyan atunḍuṇan,
 ikaṇ aṇēl rumēpé kalakākēkēl,
 umulat in humilī mamēḍar lumah.

'The water splashes around when the girls whip it up forcefully. They are noisy, chasing each other. Those who are tired crawl in the water and laugh heartily when they see other girls floating naked, as their garments are washed away.

54. Mata tumambaga tan wighanīnuhuh,
 ni tarūṇa nya hané tēpi niṇ sukēt,
 suka manon amudāmidēm andēlō,
 mana-manānumanākēn ikaṇ manah.

a. B wighānīnuhuh. c. BDEF andēlō. d. BCDEF mana-manānumanānukēnikaṇ.

'Their eyes turn red but unperturbed when they are called to by the youths on the banks behind thickets. The youths are too happy to see the naked bodies of the girls and peep with half-closed eyes, calling into their mind the smasher of their hearts.

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55. Muni si niti maniñtiñ anūtakēn,
 tiru-tiru ñ taruñi ya maringēkan,
 kadi ta molah-ulah ya manañguhi,
 grabita satwa manuk manulad [d] ulah.

'While emitting cries the *maniñtiñ*-birds follow the example given by the girls, they are waddling, as if they do that to give the girls a warning [that they are naked]. How clever are the animals, e.g. the birds in imitating the behaviour of human beings.

56. Laki-bi lampipi tan sipi riñ mariñ,
 tasik anak wēgilēnya danū harah,
 hayu nikañ Sarayū ya matōk ikā,
 tēka mañumbañ añambuñi tañ jēnu.

a. BCEF lampipa. D lampi. d. BCDEF añambuñ' arum jēnu.

'A couple of *lampipis* are very absorbed with each other. Formerly they always went to a lake, but the beauty of the Sarayū-river has attracted them to come to float and to smell the fragrance of the bodycream.

57. Kuya ñ* hayam-hayam an sahañan mibēr**,
 pēluñ aluñ ya lumuñ riñ iwak wrēgis,
 lēwi-lēwi ñ waliwis lēwēs in sunil,
 kadi ta cakra si cakra mapuñḍinan.
 *BCDEF. **BCDEF. a. K kuya. ibēr.

'There are water-hens which simultaneously fly up, because a snipe with a long straight bill is charging a *wrēgis*-fish. More and more *waliwis*-birds stand for a long time on a rock, while the *cakra*-bird spins like a wheel (*cakra*).

58. Sahaja jañkuñ arañkuñ an arañkañan,
 ya mamatuk hayuyu mragagah magōñ,
 katakulan ta gulū nya gēlāna ya,
 makēpēk-opēk apan kasupit gulū.

Stealthily the tall heron steps forward and pecks up a big crayfish of great courage. His long neck is caught [by the crayfish] and worriedly he moves his neck to left and to right, as it is clamped by the pincers [of the crayfish].

XXV

59. Si bisu nā si manuk bēsi tan biša,
 mawēdi riñ wikaṭotkata karkkata,
 madalihan sumilēm ya masilurup,
 umilag in kala kādbhuta mār supit.

a. D biśu.

‘The *bisu* and *bēsi* birds cannot do anything. They are afraid of the monstrous crayfish. So they pretend not to see and dive away, to avoid the horrible and horrifying pincers.

60. Tēka si kuntul atah manuluñ masö,
 matuk ikañ manupit kadi yānapih,
 hana hurañ galah aṅgalah in supit,
 sipi si kuntul umur katawan kawēs.

‘A white heron comes and wants to help. He pecks at the crayfish as if he wants to separate them. Then there is a lobster which strikes at its bill, so that the white heron flies in great terror.

61. Dalup akon irikañ paku yan kapāt,
 kapahēlēd [d] umēlēd dēlēg in [ñ] ulēk,
 muni pējat-pējat an pijēr aṅdulañ,
 majar anak nya manéka manūtakēn.

a. B yān. d. BCDEF anéka.

‘The *dalup* asks a lobster to cut in four a pike which he found in the whirlpool as he wants to swallow it but it chokes him. The *pējat-pējat*-bird, busy feeding her young, talks again and again to them as they follow her obediently.

62. Kuya* ta wihaga mañkuk kapwa log-log baño bāp,
 madulu-dulur aḍas-ḍas** nañ manuk tambēñ akwēh,
 manēpi-nēpi yapan sor nā ri sosor swarī sor,
 mañariñ-ariñ ariñriñ riñ manuk śoca kāriñ.

*BCDEF. **CDE. a. BCDEF warēg amañkuk. K kayu. b. CDF mā manuk.
 K das-das. c. BEF soso.

‘An owl is hopping along with a lot of storks, followed by *tambēñ*-birds which run along. They swing aside when they see the casuaries-birds, because they are always beaten when fighting against them. So they join the *śoca*-birds and stay with them in harmony.

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63. Sapi sapinakamitrāmbēk nikañ satwa mandēl,
manuk amatuk api pyas-pyasku yak ton ya doyan,
mahiṣa sahaja māsih mrēm pinētan tuma nya,
tiligiran i gigir* bāp yāmatuk liṅsa moñsil.

*BDF. c. B pinēta. d. BDF ywāmatuk. CEK gigi.

'The cow is regarded as the intimate friend of the birds. The cow though pecked on his sides by the birds remains asleep, as the birds are so fond of the lice and the cow is happy to be freed from the lice. [That is why] there are so many *tiligiran*-birds on his back pecking at the eggs of lice, so that the cow moves slightly.

64. Manuli-nuli manolih nañ manol yan panon wwañ,
kadi ta ya tuhu-tuhwā yāribāyan [n] inaṅsō,
malimunan umibēr bāp wuntu lor wuntu kulwan,
inuhuh-uhuh inumban dé niñ aṅhwan paḍédi.

'The *manol*-birds though busily pecking, look up now and then when they see someone approaching, as if they are truly afraid to be attacked by enemies. They fly up, teasingly filling the sky at all directions, as they are scared off by cries and thrown at with stones by those in charge of the cows.

65. Burwak-burwak rwa mawurahan i sor,
muṅgwiñ pañ gōñ* wara ya wara putēr,
mandēl daryyas alap-alap alapan,
maṅgēñ molih wala-wala wilalan.

*S. b. BDEF hana. BCDEFK pañ gañ. d. B magōñ.

'Below a tree there are a couple of *burwak*-birds clamouring aloud; on a big branch sits a beautiful *putēr*-bird with a *daryyas* quietly [close to her]. A hawk swoops down and always catches a young *wilalan*.

66. Umuni manuk tomtoman, mahas-ahasātomtoman,
umibēr-ibēr tomtoman, uguṇan anon goṅgoṇan.
d. B udguṇan.

'A *tomtoman*-bird is crying boisterously, flying around everywhere to look for something to catch.

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67. Pijēr umuni prit prēñjak, masēsēh irikañ tamyañ,
 matēmu si gāgāhōm-hōm, mawēdi tiniñjo niñ dok.

b. B masēsē. c. F sagagāhēm-hōm.

‘The rice-birds and the reed-warbler emit cries now and again. They have their nest in the reeds. Then they meet a group of crows, who hid themselves there, out of fear of being seen by the owl.

68. Gintuñan āwān kalwañ agantuñ,
 tan paripūrñnātōb lalawāpēk,
 wruk hana riñ wruh-wruh nya lumumpat,
 riñ katapañ tumpañ katupuk mör.

a. B anwān. c. BCD wruh lumumpat. EF wruh-wruh lumumpat.

‘The flying foxes are hanging onto a tall *gintuñan*-tree, the nasty smelling creatures are not so numerous. A monkey, very skilled in springing [from tree to tree], jumps to the *katapañ*-tree and falls upon them, which makes them fly up.

69. Prit wila moñsil riñ wila mosyan,
 riñ kukap ériñ tañ kukañ érañ,
 riñ lilañ élik dé ni gatēl nya,
 wuñlwan añulwan riñ kayu wulwan.

‘The rice-birds chase one another around in the *wila*-tree, they have respect to the *kukap*-tree, but they are ashamed of the sloth-monkey. They hate the sugar-palm because it makes them itchy. A chameleon jumps into a *rambutan*-tree west of the tree on which it formerly stayed.

70. Riñ poh suñsañ syuñ ya* masēsōñ,
 mélik dé nyān bwat n-tut ikiñ kwak,
 ai koñ kwak haywāta mara ñké,
 mèdi ñ kwak yékārēhak amwak.

*BCEF. a. BCEF masēsōñ. DK syuñ masēsōñ.

‘A cockatoo is hanging down on a branch of a mango-tree, emitting cries. He is angry, because a *kwak*-bird has been tailing him for some time: ‘Hey you, *kwak*, do not come here!’ The *kwak*-bird disrespectfully expresses his dislike by spitting at him.

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71. Ri kuwañ kuwoñ umuni konēñ-unēñ,
 warinñ ya kēnin-inñ ārēñēb atis,
 kayu hambulu nya ya rumambay atōb,
 kararas tiris umuray inñ kamiris.
 a. BE konañ. CD kunañ. d. B karara.

The *kuwoñ* calls the *kuwañ* in a friendly manner. He wants to stay in the shady cool banyan tree. The *hambulu*-tree with its dense aerial roots lets the rain drops flow rustling down onto a rat.

72. Alēsēs lēnis-lēnis ikāñērēñēs,
 gīgirēñ n wañ akēri umulat muririnñ,
 kuya piñ kēpuh kadi sahasra muka,
 umiñis mañañ hana midēm mukakēm.
 d. B mukakēm.

The *lēnis*-tree rustles in the wind with a swishing sound, giving goose-flesh to people who are looking at them. And there you have a *kēpuh*-tree which seems to have a thousand mouths, grinning, wide open, while others are closed with bulging cheeks.

73. Walū kumēñduñ ya kumēñdēñi n tilil,
 kinol nya rañdō pađa kapwa yākapuk,
 pulé makēmbañ hana anduliñ hawan,
 payangu mēmbañ paya niñ kalampyayan.
 c. BCDEF makambañ. d. CD kālampyayan.

A creeper is stretching out to entwine a kapok-tree which is bearing fruit. A *pulé*-tree across the path is in full bloom. The *payangu*-plant is hanging over the lake.

74. Hañdurū ya marurū walik hađēp, nāñ kulina suka pañgiliñ jurañ,
 siñ gugū ya sagēgēr girañ-girañ, somya sēmbuñ asēmi sumur sumār.
 c. C yaśa gēgēr.

'The *handuru*-tree falls over to the other side [of a ravine]. The householders are glad to use it to cross the ravine. Even the mute ones are happy and laugh heartily. The nice looking *sēmbuñ*-plant grows out of the ravine and spreads everywhere.

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75. Kuya si kayu puriñ rin tēmbiñ awyañ sēkar nya,
 wuñā tali mataliñdañ nāñ gaḍuñ mwañ putat bāp,
 kulurak akucup ākrēp mēmbañ [ñ] iñambañ-ambañ,
 saruñi sarinasan [n] iñ kumbañ éñā mañambuñ.

a. B puriñ tēmbiñ. c. B kururak. d. B éñā mañambuñ.

'There is a *puriñ*-tree growing there on the bank of the ravine with red flowers. The *wuñā tali* creeper and the *gaḍuñ* entwine the *putat*-tree, it is covered by them. The numerous buds of the *kulurak*-flowers are opening and float in the air. The *saruñi* flowers are visited and ravaged by the bees which go away afterwards.

76. Mañunēñ amañun āmbēk monēñ atōb rumambay,
 kadi wini-wini moré śoka-śokān tiniñgal,
 bhramara mara mañambuñ miñgat-iñgat tan andēl,
 kadi laki-laki lañji lwir nyan imbā manambañ.

'The *mañunēñ*-flowers are dense and dangling they arouse feelings of passion (*unēñ*). The *śoka*-flower looks like a sad (*śoka*) woman, left behind by her husband. The bees come to touch her now and again, but they do not stay, like a timorous man who abandons his wife.

77. Kanaka kanigarātōb nā ginār niñ raray kwēh,
 dalima maḍam aḍēmpēl mwañ paḍantēñ paḍātōb,
 sari-sari sari niñ poh jambu masrañ mamiśra,
 hañin umirir amogha mār manah niñ maré ya.

a. B ginā niñ. b. C ḍalima. d. C mā manah.

The gold-coloured sunflowers are numerous and are picked up by the youths. The half ripe pomegranates are in clusters and the *paḍantēñ*-flowers are also growing well. The pollen of the flowers of the mango and *jambu*-trees fall down and are mixed together. The wind blows softly and the hearts of those people passing through are enchanted by them.

78. Kuya ñ amanēk cāmpaka rinuga nya,
 hana ta kinañdut nya ri walakañ nya,
 tumadahakēñ kēnya paḍa manañgap,
 ya mañuluwuñ tan wawa calana nya.

a. BCDEF rinaga nya.

'There are girls who climb on the *campaka*-tree and outrage them. They took the flowers on their backs, and let them fall while other girls on the ground are catching them with their clothes, which are brought down, [besides], the girls have no pants on.

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79. Rahayu malantas wētis akilālyus,
sahaja kinumbanya tinapihanya,
pijēr umiwir kènya tuwi mapuṇḍat,
niyata katon tañ subhaga mapuṇḍak.

‘Brilliant shining and beautiful looking calf of legs are exposed, as they are always covered by the cloth. But now and again the cloth comes down because of the weight of the flowers and exposes clearly the nice-looking full contours of the genitals.

80. Kunañ umahā yomara mamarikṣa,
gumala-galak sañ wahu-wahu lagna,
uminin-iñin sañ umañēn-añēn hyaṇ,
hyañēn ata yan mulya malahakēn hyun.

‘The passers by can see them clearly. It will arouse excitement in the heart of naked mendicants, teasing those people meditating on God. O, those who are able to overcome their desire should be rated as deities.

81. Taruṇa alah tūr nya kumētēr akwañ,
kēna ya rināgan wulat in anangap,
mata tinutup nyārañ-arañ arēñkēñ,
ya walikatēn kol ika kahula* nya.

*S. d. BCDEFK kalula.

‘A youth will be defeated [by desire for the girls], their knees will quiver and stiffen, after they see the accident of the flower-catching girls and after they are affected by the sight of [their genitals]. They cover their eyes sluggishly—they are turned on and hold their friend tightly.

82. Palāśa saphalāsēkar ta ya ta ronya sāmpun rurū,
sēkar nya ya matap ri pāñ nya apa topama nyān mabāñ,
kadi pwa hati sañ sarāga tinēwēk nirañ Manmatha,
riniṇḍiñ inēnah nirēñ kayu nahan rinēṇḍēñ nira.

c. B tinuwēk. d. BCDEF rinēḍēñ.

‘The *palāśa*-tree is in full bloom and its leaves have fallen down, the branches are full with flowers which look unequalled in their red colour, resembling the heart of the lovelorn ones stabbed by Manmatha (the god of love), strung together and put on the branches of the tree, looking like *dēṇḍēns*. *

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83. Tēmbiñ niñ lwah lwa paṇḍak puḍak apēḍək [k] umöd kēmbañ nya dumēlēg,
 ménin tékañ malag-lag* mari [y] apuday anon paṇḍan paḍa manèk,
 marbuk tékā sari nyé pipi pinakapupur sampūrṇa mapēṭak,
 ranté tékā lawö nyān wilētakēna rikañ dūwan pakasēkar.

*BCDE. a. BCD tambīñ. b. FK malag-lat.

On the banks of a wide river there grow dwarf *pandanus*, with their bloom resembling the form of a pike, attracting the attention of those playing in the water, so that they stop bathing and come out of the water towards the *pandanus*. The pollen falls on their cheeks and they use it as face powder, so that they look perfectly white; they string the calyxes together and entwine it around the *duwan*-flower and wear them as ornaments.

84. Kuya* ñ anū śrigaḍiñ sahaḵān paḍèn,
 pinipikan pakēnā nya marumpukan,
 saka sakaṇṭi sawit nya mēluk mulur,
 makagēlañ masēlañ wuṇa cāmpaka.

*BCDEF. a. K kayu. b. BEF binipēkan. C pinipēkan. D ginipēkan.

‘There is a girl who strings *śrigaḍi*-flowers to show off to the other girls. She dresses it up to wear it as a head-ornament. She wears the flowers also as a waistband around her body and as armbands around her arms, whilst using *campaka*-flowers as ornament for her ears.

85. Pakatajug wuṇa jaṅgit agēnjutan,
 nurunakēn* sari niñ sarunī hulu,
 puji mapañji mapiñjuṇa** mēñjuha,
 jaga ta sañ tapa dé nya mañèl kumöl.

*B. **BCDEF. b. CDEK nururakēn. c. K mapiñjaña. d. B tapā.

‘Others use *jaṅgit*-flowers on their heads which they sway up and down, making the *saruni*-flowers fall from the head. They sang the story of Pañji, while wearing their clothes high and skilfully, which makes it hard and difficult for the priests to control their emotions.

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86. I ruhur nikañ pasumuran masëkar,
 paramèn atöb parijatān pasëkar,
 tinanëm sañ abrata mabhakti sëkar,
 sañ alit licin parijatān pasëkar.

b. BC parajitan pasëkar. EF parijitān pasëkar. d. BCEF parajitan pasëkar

'The *pārijāta*-tree is in full bloom there above the well. It was planted by priests who liked to perform offerings with flowers, and they obtain their heavenly Bliss at the time that the *pārijāta* is in bloom.

87. Tëpi niñ sawah wwara sawah-sawahan,
 hana wākya-wākyan asanūpa bakuñ,
 inalap nikañ taruṇa lèn taruṇī
 samalëm ya molëm i dalëm niñ alas.

d. B nañ.

'There are small garden-beds at the periphery of the rice field, and there is a talk about to extract the essence of the *bakuñ*-flower. A boy and a girl come to collect the flowers and they have to spend the night in the forests.

88. Ri tēgal-tēgal nya marësik maratā,
 matatān katañ-katañ atap satata,
 wuṇa rumbu rumbi kasusuy masusun,
 akuniñ manojña wuṇa landëp atöb.

b. B atëp. c. B huṇa.

'The field is clean and level, on which the *katañ-katañ* are always densely arranged. The rumbu-flowers hang down and are arranged by piercing them with bamboo; the *landëp*-flowers are yellow in colour and are very attractive.

89. Sulasih talun duhët ulamta marūm,
 muray in wunū wuṇa tëlëñ mahirëñ,
 maputih wanëh pati [y] atap masëkar,
 karacuk trikañcu kadi mās salaka.

a. BF ulamka. c. BDF aputih. BEF patiha tan.

'The young leaves of *sulasih*, *talun* and *duhët* are nice to eat. The colour of *muray*-flowers is lilac whilst that of the *wunū tëlëñ* is black. The flowers of the *pati* are white, whilst that of the *karacuk* and the *trikañcu* are like gold and silver.

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90. Nān daṇḍaṇan dibya mahātyanta pawitra,
tan rūm mwañ tan kēmbaṇ anuñ palapana nya,
ndan liñ sañ hyaṇ [ñ] āgama milwēki pamūjā,
ndādé sañ hyaṇ tā manulus riñ guṇa dibya.

'The *daṇḍaṇan*-tree is an excellent tree and very holy and pure. The flower is not fragrant and the buds only should be taken. Thus is the rule of the Āgama, urging this kind of flower to be included in the offerings. Then the Supreme Deity will be pleased and would bestow the worshipper with excellent virtues.

91. Nā ta wēh lēṇa-lēṇa nya makaṇḍah,
yéka pālapan ikāpi pawitra,
yan inambuñ ari mār yya masēnar,
wastu niñ guṇa ikāri paṇastu.

'Then put all kinds of oil bit by bit, to extract the purity from them. If you smell it, it smells pungent, my dear, but in fact it is the blessing of the essence of a virtue.

92. Kuya kaṇḍuyuhan sadā matambak,
ndya rasa nyān paṇaṇēn tan énak alyud,
pinakoṣadhi siddhi ya prasiddha,
paṇaṇēn niñ kawayan nahan guṇa nya.
c. B siddha.

'There you have the *kanduyuhan* always standing in people's way. What does it taste like? O, it is not good but bitter, but it is good to be used as a potion for people suffering from dropsy.

93. Samaron tumuwuh hanāta donya,
ñ wañ atah mogha mahōt hiḍēp nya tar wruh,
aparan kari mulya riñ mapuṅguñ,
guṇa sañ dibya guṇa pwa tā guṇa nya.
b. C mahōm. d. B tañ.

'The *samaron* is grown for a purpose, only people with a confused mind do not know it. What is the use of [the knowledge of it] for a stupid man. Only virtuous people can acknowledge the merits of being virtuous.

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94. Sañ manojña pi mahāt manon guṇa,
wastwasiñ winulatan [n] inastwakēn,
bwat wuwus kadi luluy sirāñucap,
dé nikañ guṇa guṇajña nā gīṇōṇ.

'The goodhearted people however think that they can see that. They praise everything that is searched for by people. They talk audaciously with seductive words. The virtuous people only acknowledge virtue through virtuous work.

95. Jāti niñ guṇa mawor halāhayu, nāñ mayūra saguṇēñ ikū ikā,
ya pwa hétu nika ñēl nya yāñēlih, kabwatah kasakitan mawāñ iku.

'It is characteristic of virtue that it goes by pairs, bad and good. A peacock has a virtue in his beautiful tail, but this tail is also the cause of weariness and hardship, because it is too heavy for him to carry. That is why it is disturbing.

96. Wwa-wwahan rahayu yan matōb dahat,
kapwa kāraṇa ni pāñ nya yan tikēl,
tuṅgañan tuwī sulakṣaṇāhayu,
yan mahārddhika mañēl tinuṅgañan.

'A fruit tree is good when it is laden with fruit, but it is pitiful when its branches are broken [under the burden]. A horse is also good when it is very swift and fierce, but it will be also hard to ride.

97. Byakta niñ guṇa ikā mawor hala,
dé niñ* āśrama samīpa niñ pura,
sañ mahān maharadin ya dibya ya,
kwēh maré sira cala nya yācawuh.

*B. b. B āśramā. CDEFK nyékiñ. c. B mahā. d. B calā.

'It is clear that virtues are paired with bad qualities, e.g. this hermitage is near the city. The sage is excellent, but on the other hand those people coming here to seek his blessing, desecrate the place with their impurities.

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98. Jañjan jambat [t] ujar tāñucap-ucap an tan māpa sakarēñ,
 jāti n wañ mèh tèkā riñ swagrēha ciha-cihān harṣāsiga-siga,
 n-ton daśādésa niñ wañ tuwi* yan ulih-ulih** molah hati nira,
 kāhinyan hinyan iñ rāt ratu-ratu niñ arūm wanwa nya winuwus.

*BCDEF. **BCDEF. a. F tāñucap-ucap ucapan. c. BCDF ton. BD désa-désa.
 BCDEF nikā. K tuwa. ulih-alih.

'It does not matter for a man to talk nonsense when he returns from a journey and is near his home. His heart is cheerful and excited when he sees the area of his own dwelling. His heart is delighted, and he says that his own dwelling-place is the king of all regions of the unlimited world.

99. Kuya n kurañjyāri kurañji riñ jurañ,
 tajēm kuriñjēm kayu téja yājajar,
 kurañta yārdha kuru tan kurañ sēkar,
 katañga-tañga turunan katañga bāp.
 a. B kurañ. c. B kurantha.

'Those are *kurañji*-trees, dear, those in the valley. The trees are planted in a row piercing sharply into the brilliant sky. The *kuranta* is a bit undernourished, but it does not lack in flowers and there are a lot of flowers of the *katañga*-flowers family.

100. Kayu harēñ lurus laras juga,
 tēmu gumēgēr sapanah muṭa* madēg,
 acuñ-acuñ aculik lipuñ tuhuk,
 upama papan wyah apan mahālēbā.

*S. b. B tumēgēr. C maṭu. DEFK muṭu. d. B wyah apān. DEF malēbā.

'The *harēñ*-trees are straight like bows, the curcuma-plants are standing upright like arrows. The *acuñ-acuñ* and the *culik*-plants are the short lances and swords, the kale is like a shield because it is so wide.

101. Ikur asu kadi tañḍa-tañḍa* ya, layu-layu laywan ikañ kuśāsēkar,
 kuya n ara suka ri si tiñgiliñ, umumur ulā biṣa wuntirah manūb.
 *C. a. BDEFK tanda-tanda. c. BC rī si.

'The *ikur-asu* (loosestrife) is like a banner, the flag is the flower of the tall grass. The banyan-tree acts like the anteater which drives away a venomous snake swooping down on a flying fox.

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102. Wēlas arēp awēlas manahkwari,
 kadi tali kuda kāri suntagi,
 sasuraga katibā kuya n warul,
 riñ usup-usup kadi paprañan hiḍēp.
 c. B sasuragā. D marul.

'My heart is full of pity, my dear, like the harness of a horse, that is broken in tatters with only the *suntagi*, made of woven cloth, left. Sadly a *warul* falls into a cobweb and I think there will be a fight of life and death.

103. Watu hirēñ agulañ-gulañ magōñ,
 kadi śawa niñ gaja aśwa riñ raña,
 kuya ta lawē-lawö nikañ puḍak,
 marawa-raway mamaḍēñ gaḍiñ tikēl.
 a. BF magulañ-gulañ. C aṅgula-gulañ. D magul.

'A huge black-stone, lying there unnoticed by everyone, looks like an elephant or horse killed in the battlefield. And there is the calyx of the *pandanus*-flowers, dangling down resembling a broken tusk'

104. Mañlēr-ālēr irikañ kalak ātap,
 wruh ryyapēs nya tumēluñ tēka niñ wah,
 nā tirun ni sañ asora riñ āmbēk,
 bhaktya tābrata sumiwya n aśakti.
 a. B mañlēr-ālēr. kalak atāp. d. B bhaktya ta brata.

'The clusters of the *kalak*-plants lie down in rows. They know that they are not strong and go along the current of the flood. That is an example for those humble people to submit themselves to more powerful persons.

105. Nā n kulampwak api kāpipukah kwēh*,
 tan panēmbah aṇadēg juga yan wah,
 doṣa niñ mapagakēñ sañ aśakti,
 nā tinonta hamēñanya rēbah rūg.
 *S. a. BCDEFK kāpipuka kwēh.

'But the branches of *kulampwak*-tree are broken, because they did not go along with the stream of the flood but stood firm. It is wrong to oppose more powerful forces. You can see the result, the trunk of the tree is collapsed and uprooted.

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106. Kparah kuya ñ parahu pan parahu,
 sañ abhāṇḍa-bhāṇḍa umawit dwal i sor,
 humili lanā mahiliran-hiliran,
 hana mañjalāmibit i suñhay i sor.
 a. B parawu pan. b. D duli.

'Direct your eyes towards the proa (*parahu*) there. It is a means of transport (*para-hu*) because the merchant puts his merchandise there to sell it downstream. They always go along the river up and down. There are also people whose occupation is fishing with net or hooks downstream.

107. Ya dumèh ñ Ayodhya kasukāna tēmēn,
 hana niñ wiśēṣa Sarayū lwah agōñ,
 ya ta péwakan padagañan magañan*,
 tuwi tirtha ménak ininum rumēsēp.
 *BCDEF. c. K majañan.

'That is why Ayodhyā is such a good place to live in, because it is located on the banks of the Sarayū-river. It is the place for fish, trade and vegetables. Also the water is good to drink, cool and refreshing.

108. Kuya ñ amariñ-mariñ mararakan mara riñ maḍaké,
 makakurutug tutug-tutugakēn ta tēkēnya parēñ,
 kiriwili sañ Kumāra karikā pañēkō nya hurañ,
 makakucupak cakañ kumēcap iñ kulu māñicipir.
 d. B mañicipir.

'There you see people who seem to be in a procession, heading for a shallow part of the river. They simultaneously prod their sticks into the water, as if it is the weapon of Kumāra to catch the lobsters. The *cakañs* come down with a splash seizing a floundering *kulu*-fish.

109. Kuya sañ aguluñan paḍāmañan,
 kuya sañ agulwalēmēh rikañ mahat,
 sapi nira sapininta tumbasēn,
 sapinirakan sapi tan sipī gēlis.
 d. D sapi.

'There you have a wagon driver eating; and there you have a high-ranking official who is reluctant to bargain [about a cow he wants to buy] and wants to pay the price asked for, and makes the deal very quickly.

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110. Paśu pasusupan iṅ larātibhāra,
 pinalu lumakwakēna ṅ bhināṇḍabhāra,
 uguṇan aguluṇan lēpēt sabhāra,
 suka sakutēk ya pinēt nya tan sabhāra.
 b. B lurakwakēna ṅ.

‘An animal is the abode of all kinds of great sufferings. He is made to walk by beating him and is loaded with heavy burdens. Wallowing for a while is a great sin; though [the cow] seeks only a bit of fun, very little.

111. Lēna watu-watu tulya lēn huyah* bras,
 ya kinadutan kuda tan wēnaṅ ya molah,
 tan ari** tinarima nya tékanaṅ bwat,
 kuda makidat-kidatan lwir a-tānaga.

*S. **BCDEF. a Buyah. CDEFK wuyah. c. K tinari.

‘Oil as heavy as stones, salt and rice in gunny-sacks are mounted on the back of a horse, so that it is almost unable to move. Nevertheless it has to accept that burden all the time, though the horse moves tottering along, as if it has no strength left.

112. Lara-lara niṅ asor hanēṅ sapi, sapinakadīpa kadi pwa yāwarah,
 rasa ni [y] anēṅ-anēṅku kāsihan, mulat i gati nya lanā linūd maṅēl.
 a. B larālara. c. BE rasa niṅ.

‘The ultimate of all kinds of suffering befalls the cow. It is told that the cow is a symbol of enlightenment; I feel very sad in my mind to see his fate, forever laden with grief.

113. Nihan aku paśu pāpa kaśmala, malalis ikā saṅ anuṅgaṅi kaduk,
 kadurus agul-agul nya yāmalu, malupa rikā paramārtha niṅ sapi.

‘Thus I am a cow, sorrowful and impure, [says a cow]. The person on my back is very cruel and heartless, whipping me with all his might. He forgets about the *paramārtha* (care for other people) of a cow.

114. Sapi sapinakarāma-rēṅa ya, sapinuji sara sapinrih iṅ masih,
 sapinakanāku* lot bētah maṅēl, ya mataṅ akuk sapi pih t-usapyaku.

*B. c. CDEFK sapinakaku.

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'A cow is like the father or mother of human beings, her power is praiseworthy and her affection should be searched for, because animals like me can endure a lot of suffering. That is why I am called *sapi* (a cow). Ah! Caress (*usapi*) me with affection.'

115. Nahan ikana ta liñ nikañ sapi, n-usapi awak nya rikāñ ikūmilug,
 mamitutori riyartha niñ sapi, sapinaritoṣa ya liñku pih bētah.
 c. C hartha. EF ri artha.

'Thus says the cow, while striking her body with her plain tail, telling us about the benevolence of the cow. I should say again and again. [Again] man should be completely satisfied with a cow.'

116. Wēnañ amasañakēn ya mānuṣa, masuma ikāñ pasuwuk ta riñ ikū,
 sañ aguluñan atah gēlo wagus, kapa-kapalēn kapuluh ta yan palu.
 a. BE amasahakēn ya.

'Man always has use of a cow. If a cow is exhausted it should be given time to rest at the back [of the wagon]. The driver however is an extremely disgusting fellow. He beats the cow until his hand gets weary and callous.'

117. Sapinarēk iniruñ sapit sikēp,
 sapinañan énak iké wunuh pwa ta,
 sapinalu sapinañdēm in watu,
 ya matañ ikāñ sapi liñ nikañ wagus.
 b. E ya. d. B ika.

'He embraces, kisses, caresses and holds the cow, but [in his mind he says]: 'It is better that the cow be slaughtered and eaten'. So he beats the cow and throws stones at her. That is why she is called *sapi*, says the fellow [because she should be *sapi-nalu* (beaten up) and *sapi-nandēm* (to be thrown at with a stone)].

SADWIṢṢATI SARGGAH

CHAPTER XXVI

1. Nā tañ rājyēñ Ayodhyārdhha kaluwuk ahawūk nāhan ya wulati,
nityā tañ yajña pūjā kuśala salawasiñ mañjanma sakala,
tonton tékañ kukus riñ gagana kadi hēbun binwañ nikañ añin,
sambéga ngā nikañ rāt kadi wiku mahawuk dé niñ brata hawūk.

‘Thus behold the capital city of Ayodhyā, rather gloomy and murky because of all the offerings performed in the buildings all this time since foundation. Observe the smoke in the sky which looks like fog blown by the wind. The city seems to be peaceful, like the mind of an ascetic seasoned in strong austerities.

2. Nā ñ wañ kwēñ mapalaywan arddha matakut yan ton kitékiñ lañit,
sowé nyān pasibū tatan wawarēñö nūni n pijēr tan wulat,
māwā ñ wé kahañan mulat kawulatan tékañ wimānomañan,
wwil kālāntaka nā tékā kunañ ika* liñ nyān panon kādbhuta.

*B. b. BC wawarēñöh. D tad wulat. d. CDEFK iké.

‘The people however are in a commotion, as they see you in the sky. They have been bathing in the water for a long time, without any cares, because they do not look up. By chance they looked up and saw the flying chariot in the clear sky, gaping monstrously. Staring in amazement they thought that the monster of doomsday had come.

3. Magyāgyān matapih taman tēmu lawañ nyūlēś nya śighrān suhun,
yatna nyēñ sēsēran saranta malayū saṅgā ñ garit riñ pipi,
nā ñ mānak kumutuk anak nya malimör tampyal pulir hinīrakēñ*,
swañ śighrān mañasūmulih taman isī dyun nyāṅgaruṅgañ mutit.

*B. b. EF nyé. c. B pulih. CDEF hēñirakēñ. EF nā. K hinērakēñ.

‘Hurriedly they put on their skirt, but cannot find the arm-holes of the underbodice quickly. So they grabbed rings etc. and ran away while holding the bundles on their heads, the jewellery scratching their cheeks. Those who have children with them, call their children, smack or pinch them because they linger on too long, and drag them away. Those who had wanted to take water, return home with empty bamboo-vessels which swing along issuing snorting sounds.

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4. Wada huya madyus kuda ya lumumpat,
 muliha ri tan tolih ika kuda nya,
 ya juga mulih nā n kuda hana kārī,
 maluya ta liñ nyāwēdi ya tumēñha.
 b. DE toli. E ikañ.

'Let us describe the man who is washing a horse. He jumps away and returns home without paying attention to his horse which is left behind. He shouts while looking up fearfully: 'Run home, O horse!'

5. Kuya n anarit cikru kakucupak mūr,
 ikana ulih nyānarit ari kārī,
 kasawur awor guṇḍa ḍaraka malwā,
 milu ḍūḍūtan kapwa tiniḍa puccha.
 d. BCD umilu ḍutan. E milu ḍutan.

'There you have someone, busy cutting grass. His grass basket falls with a splash into the water when he flees away, leaving behind everything he has got so far, my dear. The grass is scattered everywhere. He even pulls off all his garments, [to run more easily].

6. Kuya n amasē-masēh mahā tumēñha,
 kadi tuhu wāni mulat waluy pwa luñhā,
 wasē-wasēhan atita liñ nya hāh-āh,
 makabalasah mañēsah ri sor nikañ hā.
 b. BCDF ta luñhā. D maluy.

'There you have a woman washing clothes. She looks up, as if she really has the courage to look [at the monstrous appearance of the flying machine]. She flies away to return home, abandoning all her wash, scattered miserably under a *ha*-tree. She cries: 'Ah! Ah!'

7. Bharata kuya manuñsuñ nké turun ndah ta rāryan,
 gaja ratha ya dulur nyānéka tañ tuṅgañan kwēh,
 paḍahi paḍa magēñḍiñ néka kēñḍaṇ masañḍiñ,
 kadi paḍahi paḍēñḍēñ taṇḍa rakyan marnāgha.
 d. CD kaḍi. paḍēñḍēñ.

'There comes Bharata with the officials of high and low ranks to meet us. His retinue on elephants, wagons and horses are numerous, the orchestra plays music with the drummers standing in rows. It is like the orchestra of a procession. Let us land here and rest (a while)!

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8. Pawanasuta kuyāsīh mwañ [ñ] ibuñkwāsīh ānak,
 milu lumaku manuñsuñ sañka riñ harṣa monēñ,
 hilu tēhēr atura ñkā ndā t-anēmbah tan ēmbih,
 t-alapi lara nirākūñ kāri ñūñin tiniñgal.

b. B lumakwa. c. BCDEF ilu ta haratara ñka. tan ambah tan ambé.

‘There is the beloved Pawanasuta together with my beloved mother. She comes along to meet us, because she is so happy and yearns to see us. Come on! Let us go to her and pay our obeisance without crying. Take away her sorrow and yearning because we have left her behind formerly.’

9. Atha masō prabhu bhūpati dampati,
 prañata bhakti ri sañ [ñ] ibu luh humīs,
 matutur iñ lara duhka nirār kasah,
 pēkulakēñ tanaya [n] nirāñ masū.

Thus the king and the queen stepped forward and respectfully paid obeisance to their mother, who was in tears. She remembered the sorrow when they were away, and embraced her son, loudly weeping.

10. Sañ ibu sañ Bharatottama Kékayī,
 paḍa mañimbuh añēmbih amēri luh,
 ikana tañ lara tan lara yan larad,
 apan inak tēka yan tēka sañ [ñ] anak.

b. C añēmbēh. d. B apan ikak tēka.

The mother of the excellent Bharata, Kékayī, joined them in the wailing and weeping. Their sorrow is no more, as it vanished with the coming of happiness, caused by the arrival of the son.

11. Apa kunañ ikanañ lara yan waluy,
 i tēka niñ suka kāla kalāñgara,
 kadi ya kimburu héwa rikañ suka,
 tēka madēh ya madēg taya mañlarad.

Because truly sorrow will go away, when happiness, the destroyer of sorrow comes. It was as if [sorrow], out of envy and jealousy towards happiness, disappeared into nothing, driven away by happiness.

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12. Lalu tan éran ikañ lara yar sêlat, tan awêlin liniput nikanan suka,
 marahakên suka duhka nikan rât, hana rikên dadi tan dadi yâpasah.
 a. F layar.

Sorrow is truly heartless when without warning it pounces upon and envelopes happiness. But that is life, full of happiness and sorrow. In this life they are inseparable.

13. Lara harên suka lāka sakaṇḍa ya,
 kadi ta mañsi* ghināṣa masaṅghani,
 nya si śarīra ya gañsa pamañsyana,
 ya hibêkan suka duhka lanā pisan.
 *BCDEF. b. K wañsi.

Sorrow is coal (black) and happiness is wax (red), yet they form one group. It is like playing the *gamêlan*; to play the string instrument or the wind instruments. This body of ours is the instrument we play one. It is full of happy and sad tunes, and so it was and [always] will be.

14. Pisaninun papasāha sahāya ya, yaya tatan hana malwañ atah rikā,
 ri kadadi nya maganti silih talu, t-alupa tèn lara yan kahiḍêp suka.
 a. C papasah[h]a. b. B malwāñ. c. B taluh. d. B tan alupa.

How could they be separated, as they are a pair. It is impossible that one exists without the other, as they change places in turn. Therefore forget unhappiness if you want happiness.

15. Suka magōn amrêtopama yan hili, ri wulakan-wulakanya ya luh tibā,
 lara larad malilañ kahilī hilai, winasêhan [n]ikanan suka sangama.

A great happiness is like flowing nectar, the flowing tears [of happiness] are like the stream which carries away all the sorrows. The sorrow is washed away by the happy reunion.

16. Ndi ta paran ni tañis wêkasan kunên,
 si guyu lèn si gayéka madōh ikā,
 gērēmē lèn si girañ niñ anak tēka,
 wēnañ anañhara mūrakēnañ [ñ] unēñ.
 b. CDE madō.

Where have the tears gone, do the laughter and gaiety suppress them? The joy and delight caused by the arrival of the son is able to drive away and destroy pangs of yearning.

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17. Prabhu Wibhīṣaṇa wānararāja lèn,
 sira pinājarakēn [n] umasö parēn,
 paḍa manēmbah i sañ mamēkul [l] anak,
 ikana wasya awās tēka sañ tamuy.

King Wibhīṣaṇa and the king of the monkeys were introduced [to the queen mothers] and they stepped forward together. They paid obeisance to the one embracing her son, so that she became aware, that guests had come.

18. Dadi gumanti ta sañ Bharatomasö,
 masidēkuñ sira bhakti ri sañ kaka,
 kaka katangama ñ āsih i sañ [ñ] ari,
 dudutakēn pinēkul r-usapi ñ rahi.
 d. B r-usapi rahi. CDE r-usapī rahi.

Then it was the turn for Bharata to come forward. He fell on his knees and paid devout obeisance to his brother. His brother was overwhelmed by his love for his younger brother. He raised him up, embraced him and caressed his face.

19. Tēka ta sañ kula gotra kadañ-kadañ,
 mararakan mara bhakti masö kabēh,
 parēn anēmbah anambēhi harṣaja,
 sayuti takwani téka ñaran nikā.

Then distant and close relatives came forward in a queue to pay obeisance, which added to (his) joy and elation. He (Rāma) while preventing people (from prostrating before him) asked their names:

20. Syapa ikā syapiké* syapa ko karih,
 aku karih syanu ko wēka sañ anu,
 tuhamu yuh malawas alupāku yuh,
 bapamu yuh magēlēm mapikat puyuh.

*BCF. a. DEK syapiko. d. BCDEF agēlēm apikat.

'Who is that (person), and who is this (person) here, and who are you?' 'I am such and so'. 'O, you are the son/daughter of such and so. Ah! I forget your father, it has been a long time. Aha! Your father is very fond of snaring quails.'

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21. Nahan ikādi ni śabda nirān guyu,
 minaki citta nikañ kula bartiti,
 titisi yāmrēta riñ hati yan liriñ,
 hana hamunya girañ nya minañkana.

Thus were their words and they talked about other things too, alternating them with happy laughter, to give joy to the hearts of the relatives. It was as if their hearts were sprinkled with nectar when the king glanced at them. There were mixed feelings of happiness and anxiety to be treated thus.

22. Gaja ratha ya madan madēg tañḍa rakryan manēmbah maluy tomulih pañhulū ñ aśwa hasti Sumantryādi sañ mantri pañhañjur ājār ikañ rāja mārggomasō sañ [ñ] anak wanwa sakwēh nikañ māgēman yāgēm āmēñakēñ śrī mahārāja mawwat padékān padan tan kadan wwa-wwahan bāp kēbo kambin akwēh iwak wōk kēnas [s] ĕmpal [l]an rēmpa-rēmpah parēñ,

The elephants and wagons stood ready, the nobility and the high-ranking officials stood up after making their obeisance to return to their units of elephants and horses. The outstanding prime minister Sumantrī gave the order to everyone to line up at the main highway. The leaders of the villagers came forward to pay their humble obeisance to the king, together with offerings of cooked and uncooked food, e.g. fruits, water buffaloes, fish, meat of deer etc to prepare *empal-empalan* (a kind of meat dish, boiled or fried) with all kinds of spices.

parujar ajajar ojar ājāri sañ mañjawat pawwata wwāt nya tanwan lawan tawwa-tawwan taya ñ śūnyahastātēhēr tāsilāhyun tumontona sañ bhūpati ñkān patiñkah patih sañ patih sañka gañsal gēgōñ śīla tūt sañkalā tar halañ tan kalēñké manah mañkana ñ gusti tātar wagus tikṣṇabuddhi prayatna ñ watēk rāma-rāmāratā yātātā,

b. B kalēñkēnañgusti. C. sañ pati. gōñgōñ.

The spokesmen told them to line up and carry the things they wanted to offer, cakes and dishes of all kinds of bee-larvae, nobody came empty handed. After they had handed over their offerings, they sat at the side of the road to see the king pass by. At that moment the prime minister ordered them to sit five by five along the road, so that the road was clear, like the mind of the people, free from disappointment, the *gustis* (*waiśyas*) were not offended and the *brahmins* were also given respect accordingly.

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salaku nira mulih salilāsalmbé salampé kinarwan payuñ guywa-
guywan yathālālanā niñ manah monēñ āsih mahā yar panañduñ tinuñduñ
[ñ] i ðēh rāga hétu n-pañunté sēkar tar tinañgap malök héwa riñ bwat
manañduñ umantun tan aṅgā kisat mañliriñ dhīra-dhīrārdha cumbun
gitēl yar tēpak tañ ðaḍa,

c. BD malēs héwa. ḍaḍañ. CEF malēs téwa.

Along the way home, the road was decorated with banners and hangings. The king and the queen, under one umbrella walked together, talking and laughing, discharging all feelings of longing. The multitude was tumultuous, they jostled one another, they were affected by the sight of the king and queen loving each other. Some were offering garlands which could not be forwarded as they were pushed from behind. They turned angrily to those pushing them asked to stop, but in vain. Others were looking at one another, very much in love and were turned on when they were pinched and poked, their breasts molested.

Bharata kawuri arddha mérañ umantuk katon sañ kakāsih tumuntun
sirañ kāsih-onēñ sumāmbikanāñ sāmbya-sāmbyan niñ amrih inak niñ siwo
māsirēkopaman kāri sañ kapwa māsih manoliñ mulat n-ton sañ antēñ [n]
umantun mañanti ñ mahantēñ [n] umēñgēp [p] ikañ pawwat akwēh
dumūnikanañ* wré mawa ñ bhūṣaṇa.

*BCEF. c. D dumamikanañ. E ni. mahantēñ umēñgap-umēñgēp. K dumūnikanañ.

Bharata was behind, slightly embarrassed to see his beloved brother with his wife walking in front, laughing and talking to make everyone happy. But his brother, seeing him in the rear called him and took his hands, as he felt his longing for him had not been abated. And the presents were so many, dresses and ornaments were distributed to the monkeys.

23. Wija-wijah arēbut-rēbut wānarāñēmbut-ēmbut tikēl tañ tēbū mām̄bēt-
āmbēt laku nyāñinum riñ mahāmārgga warēgīñ awak duh nikañ nyū
kumūkur kinūranya tékā ḍaḍa nyārdha mamwas masō wwah nikañ tal
huwus pinrañan nā pañantyananyé sirañ dampatī mériñ érañ ikañ wré
apan yāpan oñsil sumāmbyañsiwo tūt hawan,

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Many monkeys were fighting for sugar cane which they swung slightly before breaking it [on their knees]. They walked buoyantly, drank coconut milk to their fill along the road. They scraped out the flesh and ate it, while some of its juice fell on their breasts making it wet. Then the fruit of the *tal*-tree were served, after being duly prepared. Thus were the presents of the royal couple to them. The monkeys were a bit embarrassing, because they were by nature agile and playful. That was what they did along the way.

tēka sira ri sāmīpa niñ rājya rājñēkanāñ wānarārādhana dhāna dony-
 ānumāné manah niñ manonton maniñjo wijah sāwatēk hiñji-hiñji n-paniñjo
 wanāwan lawan hyas nyalilā rumumbay rikañ kālasaṅkérikañ harṣa riñ ūñi
 n-pasot-sot sumot sañ sumādhyāñ sarāt siddhakāryyāñ tēkā riñ tēkan yar
 tēkā űké muwah,

b. B donya tumané. BDEF wānarārācanā dhāna. BCDF harṣa sañka ri. F muwah
 riñ Ayodhya.

When they arrived at the periphery of the capital city, the king ordered that the monkeys be given presents in order to gain the sympathy of the people who came to meet and to see them. Groups of on-lookers were stretching up to see the monkeys (the inhabitants of the woods) and the beautiful decorations dangling on the music horns, which sounded so merry. They talked to one another discussing the one who was designed to rule the world, following his success in his work elsewhere, and that was now coming.

Bharatha sira marēk gumantī sirañ Lakṣmaṇāñāmaré Mainda mārin
 pakampil inambil nirañ Lakṣmanānimbañ iñ wīra Śatrughna r-ambil payuñ
 sañ Nālāganti mañdhāraṇa ñ catra ratna prayatné hulu śrī mahārāja
 sampūrṇa sampat sirār pat supātrāhalēp yar payuñ niñ jagat pāt upāyo-
 pama sāma dānādulur daṇḍa bhédāñ papiṇḍār katon,

c. B marin makampil. BCF Lakṣmananimbañi wīra. DF mañdhāraṇēñ. upayopamó.

Bharata approached to relieve Lakṣmaṇa, in turn Lakṣmaṇa relieved Mainda in carrying the attributes. Śatrughna became his counter-parts when he took the place of Nala, carrying the golden umbrella above the head of the king. The four of them looked perfect, looking like beautiful trees, giving shelter to the world by means of the four ways, *sāma* (settlement), *dāna* (compensation), *daṇḍa* (force) and *bhēda* (sowing dissension).

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sahana nira tatā rikañ rājya harṣān panuṁsuñ mpu ḍaṇ hyañ ḍaṇ
 ācāryya sākāra sopacārāñ arggha airśānti śānta ñ manah narttakī yāñigēl
 lēn hanāñgīta naṅgay nagéryyāgirañ gāmarārūm asaṅgharṣa yādwandwa
 kapwomadēg mindēr-indēr tumindak umuṇḍak miḍik riñ paras yābrēbēt
 bāp mahāsāra masrañ makaṁsīnusī rāmya baṇḍuñ lawan kinnara.
 d. B hanāñitānaṅgay. BCDEF yādanda.

When they were already well arranged in the palace, the priests and the religious teachers came happily to welcome them with everything for the ceremony of welcome, to create a peaceful atmosphere. The dancers were staging a performance, others were singing the tunes while another group was playing the *gamēlan* which sounded sweet and captivating. The dancers performed a war-dance, both stood and walked around, rising and swooping, moving swiftly with full force attacking one another, whilst the *kaṁsi* was followed by lively *baṇḍuñ* and flutes.

24. Watañan atīṣayāhēni māś maṇik nēkawarṇṇānatar tārātamyātīrāmya
 ñ mahāmandapāpurwwa śobhāhatēp māś pirak ratna mutya pralēmba nya
 lambé nya yābāñ sinindūra duh niñ duray ñkāñ uray cāmarāñkēñ kumis
 nyāhirēñ rēṅganāñā wanēh tūt ata ñkāñ tatiñ tañluh ātap lawan kya-kya
 lēn wah nikañ nyū gaḍiñ ādya uttuṅga bhinnāñiñis wismayāpan mahārāja
 muṅgwīñ mahāratna siñhāsanātyantyujwala,
 a. B -purbwa. nyuh BCDEF dū. BD yāñāñ. CF -ānatar ta ratāmyātīrāmya.

The extremely beautiful and level royal square was strewn with gold and precious stones of all colours. The great audience hall was marvellously decorated with gold, silver, jewels, and hangings of pearls. The eves were hung with clothes, red-and-white-coloured, red from *siñdūra* and white from the sap of *duray* (which is yellowish white of colour). There were also black *camara*-fans which looked like the mustache of the audience hall and other decorations were paper lanterns, *tañluh*, *kya-kya* fruit and yellow coconuts, varying one another in colour and lustre. Everybody was amazed at the sight of all the decorations, even more so when they saw the king sitting on his throne, studded with great stones shining brilliantly.

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narapati sira dampatī prāpta sāmpun malunguh tumūt sañ tamuy
makrama kyāti Lēṅkādhīpa mwañ sirañ wānaréndrāsīlèn ratnasīnhāsanānūt
i sañ Kékayīputra Somitra Śatrughna sāmpun makēmbaṅ mamuṇḍut
pasuṇḍuk nikā sañ matutwan matūt an halēp dé niñ aṇḍāni hantēr-antēr
i gaṇḍaṅ mahāmāṇsa sēsi nikanāṅ sāgara lwah alas lwā niñ āmbēk
rahasyad wuwus tat wēnaṅ marṇnitēkāṅ umuṅgwiṅ limas mās masowé
magantiṅ mawēwēh lanā,

b. BCD marṇna tékaṅ. BD hantēranti. CDEF makambaṅ. D sī nikaṅ. EF tamut.
sēsi nikaṅ.

The king and queen arrived and sat on the thrones. The guests, the famous king of Lēṅkā and the king of the monkeys were also sitting on jewelled thrones, followed by the son of Kékayī, Somitra, and Śatrughna. They took garlands and wore them, and took a bit of all food and drinks that were served, e.g. meat and fish from the wood and ocean. Oh, it was too much to be described what had gone on in the golden hall.

kapibala riñ aluṅ-[n]alun lor dinānan nirañ Jāmbawān agra pañkēti
tatātūt Susēnādi tan sēnujar śrī mahārāja kapwānaḍah yar taḍah taṅ [n]
umuṅgwiṅ gēḍah drāk sasīdhu ṇ sumār māsawātyanta jarṇnih hapēni
mahāpāna muṅgwiṅ pané mās inaṅsu [n] nikā sañ mator sōk tēké sor ṇ ator
iñitū pūrṇna gēmpor ikaṅ wré sawèt niñ wērō warṇna sindūra tékā ḍaḍa
nyāḍaḍut yātēnēñ ḍah kahīsan asiñ sēninum nyāturah,

*BCDEF. c. BCDEF pañikēti. sasindhu. K. māsawātyanta.

The monkeys at the north royal square were also served, under the supervision of Jāmbawān and Susēna. They were urged again and again by the king to eat everything in the food boxes together with drinks of all kinds, until the monkeys became drunk, and their faces were red, and still the drinks were not yet finished.

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kadi ta ya sinēpañ kapö niñ kapīndrākupik kapwa darppān kapat*
 kāpusan dé nikañ madhya madhwi madān yomadēg arddha médan manē-
 mbah** manāmbiñ manāmbut ya tutwan mamēṇḍēh*** sumanḍiñ paḍāhy-
 āṅgupit Rāwaṇāstāsīñ énak kiduñ nyān kadañ tar pahī mwañ kiduñ darppa
 dé niñ kiduñ lēn suliñ sañ**** magēṇḍiñ salaṅsañ ikañ tāmarāsīñ-[ñ] asīñ
 moni ménak manojñé manah niñ watēk wānarāṅgur an puḍyanāpañ jēñek
 yaṇ ḍēñō gāmara.

*BCDEF. **CDEF. ***CDEF. ****DEF. d. BCE manojñēñ. BCK siñ. BK
 manambah. mamaṇḍēk. C moni. K kapak.

The ears of the king of the monkeys were red-coloured, as the four of them were affected by liquor. The monkeys, overwhelmed by the power of liquor stood up, and made their obeisance with a toast which was accepted and followed by others. Then they sang about the defeat of Rāwaṇa with a good voice, accompanied by flutes and other instruments which gave enjoyment and merriment to the monkeys, as they were fond of music.

25. Naranātha Raghūttama bhoga bhinukti lawan gharīñi nira pūrṇa
 pēnuh pinañan pinagantyakēñ iñ mananēk dinadak-dadak énak-inak ya ta
 tambul ikañ sumēḍah sakarēñ* sinaranta paranti nirantara tañ malarīh
 mañalih masilih-silīhan sumēlañ sumilih mamañan mañinum sakarēñ saka-
 rēmba nikā sakarēñ umaluy pwa mator madulur mawuwuh-wuwuh owah-
 uwah ta pañan nira dé niñ anékarasādbhuta ṣadrasa** dibya sugandha
 mahā mahanēt mērēñēt sira dé nya mētu ñ hariñēt kēna madhya madēg
 madarāga masō sañ awēh jēnu kumkuma candana tīs nya marūm panirām
 nira rāmya rikañ ḍaḍa bāhu gulū tēka riñ twas atīs rumēṣēp śuci cāmara
 somya miriñ ramañiya ñ ēmās sumuké sira yar pasēkar suka bar pulañ
 utpala cāmpaka bolu gaḍuñ puḍak utkaṭa sārī [y]arūm tumurun ta sirēñ
 natar ériñ-iriñ kalawan ta sirāñ ari bhāra guṇottama sañ Bhāratār para té
 sira sañ tinamuy r-adēg iñ bala wānara yar panaḍah mañinum wwara
 baṇḍa si*** Bhaṇḍira nāma parō ri sirāñ Bharatomilu manwagaté gati sañ
 tamuy uttama dé nya diné wruha yāta tumakwani sañ tinamuy,

*BCDEF. **BDEF. ***BCDEF. a. B miri. sumaké. BC bola gaḍuñ. BCDEF
 ikañ sagēḍah. paranta-paranti. nirāntara. gulun. D lulun tēka. K sumēḍah sagērēñ.
 ṣadrēsa dibya. wwara Bhaṇḍira nāma.

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King Ragūttama ate together with the queen to their perfect satisfaction of everything served which was freshly prepared. Then the betel box was served with all the ingredients and instruments, alternated with drinks and other food, variously prepared with different flavours which made the body warm and sweating caused by the liquor. Then those serving the body-cream, made of curcuma and cool sandal-wood mixture came forward and applied it to the breast, shoulders and neck, and the refreshing effect penetrated into the heart. The *camara*-fans gave a soft and sweet breeze which made their hearts happy. When they wanted to wear flowers, there was a collection of lotuses, *campakas*, *bolus*, *gaḍuṅs*, pandanus, and the aromatic *utkaṭas*. Then they went out to the royal square, followed by the younger brothers and the virtuous guests. Prince Bharata came to the guests and stood amongst the monkeys, who were eating and drinking. There was a crippled attendant of the court called Baṇḍira who came to prince Bharata and joined him to welcome the guests with information and requests to the guests :

mapa kālah-alah apa tāmbēha tambulāsīn kakurañ kurawuñ kurapas
kurahan hana maṇḍaga riñ raga sugwan ēmās wwara piṇḍaṇ apiṇḍa lawan
bakasēm pakasañsaya haywa tamuy-tamuyan yan asōmasi wantēna sañgin
irāhira hērakēnā sakarēñ mwañ arīna-riñan iriñēn tēka dé niñ ator sahañ
hibēki inuman tan umāna tēkēn mawērō wwara hantiga lumwañalap gētēm
apya mapāta rasa nya rasēnisi sisyanikā inamēr nira saiñ walakas lēkasan
magaway rasa bhañgi wibhāga nikañ guṇabhoga tamar tama tā dadi
bhañga r-usir subhago matakut kuyaśā-kuyaśa ñ makarī sakarēñ makarā-
kirakēn ta ya siñ matasak matasē kahiris ta harah kuya tañēli pawēhañkēn
osēn-usēn nda hanus hunus iku pinañgañakēn tañ ikāñ putih antēr i ḍatēñ
ndan ahaywa ḍatēñ walikāpēs-apēs mwas ikā hati niñ hyu lawan pya
nikañ hawulāmtrak inañsi ñ usira pasāra ya satwa śaśā wana kurkuṭa ugra
rasottama tad warahēn [n] irikañ hitamañsa hanēñ aji sūpakaśāstra milu
ñ lulu kambiñ anuñ maharēñ wayawak ruti wūru-wurū prīt awor puyuh
uttama,

b. B wwara piṇḍa lawan. gētēpamya. kuyasa-kuyasa. BCD sīsa nikā. EF asiñ.
F wibhawa hunus umusiku.

‘What is lacking ? What should be requested in greater quantities ? Is there not enough of anything ? Betel, crackers, crisps, or rinsing water ? There is rice-gruel in the golden bowls. There are meat balls with salty or sour sauce. Do not be bashful ! Do not act as guest, [feel at home !]. Come forward and help yourself. If you want a dish of blood, please wait for a while, and while your time away drinking liquor. Fill up your glasses, do not worry about getting drunk. There are eggs, please help yourself with lobsters. What is the taste like ? It is filled up at one side with something that is taken care of by the handy cook who prepares the tasty things which has given him a reputation of a clever cook. If it were not so, he could not be accepted here, and would be dismissed. That is why he is afraid of doing something wrong. Now, the dishes of lobsters should be described. Before it is cooked, it is cut into pieces and quickly put onto skewers and the white flesh is then roasted, and it will not be served before it is turned over and over. The liver of the shark and the *hawula*-fish is cooked, wrapped in banana-leaves. For those who want great strength the meat of the following animals is recommended, e.g. rabbits, wild-hen, all of them taste good. Not to mention the good meat described in the cook-book which includes black sheep, lizards of all kinds, wild pigeons, rice-birds and also quails.

lanḍak inantya tēmēn rasa tuṅgal i tiṅgiliṅ iṅgalakēn* pwa asin matasak kalalah tikanan kalalah katéké sira wānara wīra warēg [g] i rasā kalalah nira kāla nikā harēp anta yadin tēka riṅ pañēlān pañalap ta pirin satapī katupaṅ kurupuk [k]jararus ḍaḍanan hawan in warawan wulatī tatinan ta kaṅ anta mananḡap atuṅgayapan paramēn rasa pojaraniṅ sajagat rasa kalwan akēndēl arūm awuduk mapēḍak malikēt-likēt** alwat ikā gilutēn n hulu kantaka riṅnuhuma n talukan tuliriṅ kupaṅan pwa n irāh-irah éraṅa saṅ mananēk yadiyan wirasā ya rasāna wanēh nya baniṅ nya lawar-lawaranya gulay-gulayanya lēmēh-lēmēnanya pēnēt-pēnētanya hasēm-hasēmnya takih-takihanya sarad-saradanya kulub-kulubanya bēnēm-bēnēmnya taman sipi riṅ mahēm mukēt ulam in rēcahan ta pēcēl-pēcēlan suci tar pacalan cēcēp in jruk asin nasi tāsi samēnaka yan paṅinum wway ahaywa sandhi hana n madhu sira jalaṅḍaka santēn arūm tala mas-taka lanḍuga naṅka salak ya salah winilaṅ ghrēta pūra kipin tila moda tuladhya paṅan paṅasi,

*BCDEF. **BCDE. c. B karupuk. kalalwakēndil. wway-wway ta sandhi. sira jalaṅḍaka. arum umum tala. tuladhya paṅasi. ndan. BCDEF masta tilaṅḍuga. CDEF tāsi si ménaka. ta sandi. F tulad ya paṅan. K. tuṅgal i tiṅgilakēn. malikēt alwat.

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Wait for the dishes prepared from the meat of porcupines which is in the same group with ant-eaters. [Hey boys,] bring forward everything quickly, leave for awhile that which is not yet prepared. Bring forward and serve them to the monkey heroes. Satisfy their appetite. [And you, my dear guests] when you have almost finished your plate, you may come to the kitchen, and take another plate, as big as a winnow, and fill it up with pork and crisps, steamed arrowroot. Behold how a *warawan*-dish is prepared. Take the sting out of a big wood-scorpion, because it is wellknown to the world, that the scorpion has a superb taste. The taste of the meat of a flying fox is strongly aromatic, fatty, stiff and tough and sticky. You must chew it well first, then swallow, because if you are not lucky, your throat may be affected. The *tulirih* and shell-fish should be prepared carefully, as the cook will be ashamed if they do not taste well. Take a taste also of the dishes of turtle-meat, all kinds of *lawar* (dishes prepared of blood), all kinds of meat-soups, meat prepared in bamboo, all kinds of *pěñěts*, all kinds of sour dishes, all kinds of dishes in coconut-leaves boxes, all kinds of *sarads*, steamed vegetables, all kinds of dishes prepared in hot ashes; the mince-meat mixed with vegetables, pure vegetable salads. Put a drop of lemon juice [when eating them]. Ask for rice at will. If you want to drink water, suit yourself, but there are also honey, strong roe of fish, aromatic coconut cream, and palmwine. There are also sweetmeats, jackfruit, salad, not to mention buttercakes, crisps and unequalled sesame-perfume. Please have some !

wwara puñcakatak sisilan panisil ta kukap nda kukup sagēlista tamar kēbēs at aṇinum wway atīs nda nihan ta-mañan uwi nañka pisañ warañan phala dibya salak inūmī surasēksurasāruṇ-arun taruṇī tāṇinum susu pathya putēr tan isēp ta jukut manis énak awās luput in lēpēt énak ikénatakan kinapur-kapuran aparan* kawēkas nya wēkas niñ arūm awuduk sakalé kalisālwat ikā palikēt lakētan kinuñit nda kēta t-wulati ṇ manētēk-nētēk in paiēlān umalap ta mahā maharēp tiru bhāwa nikañ manabēh murawān pañuliñ sēsēban kadi bhāwa nikañ wwañ aboṇḍi widagdha minis kumayañ-kayañ aṅkēn ulah nya mañindēlakēn lēha riñ kawali n taru bhinna kisik nya ya gumyatakēn nika maṅgurapay matama pwa ya pat mawērō wiratiñ kupatay tamatar kagaway pabubur susu śuddha putus riñ atīs hati niñ kēna madya madanda ta guccaka kēmbaṇ arumpukan āpa karih pakēnā niñ inak ya ikē phala lālana sañ wijayēñ raṇa maṅguhakēñ śri ya bhoga magōñ ikañ uttama bhakti sadā ri bhaṭāra Mahēśwara hētu nikañ bhuwa-nān kasukāna muwah-muwahāta krēta.

*BCEF. d. B kupat i. BCDEF gaccata. C pañan. K kapuan kawēkas.

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There are various kinds of fine snacks consisting of roasted nuts and beans. If you want to eat them, peel them off first, but take it by the handful as quickly as possible. If you drink cold water, do not wet yourself. Then you can eat tuber, jackfruit, yellow bananas, excellent sweet *salaks*, and drink it with sugarcane juice. The youths should drink beneficial milk-shakes, do not suck the sweet and delicious *jukut*, and do not miss the delicious *lěpět* wrapped in banana-leaves, and looks whitish. What will follow is the ultimate of delicacies. It is cooked in coconut cream and looks tough but smooth (sweet cake). That sticky one is made of glutinous rice with a little curcuma. Now, look at that one rising up between the others. They are so eager to imitate the drummer and brandishing a club, like people fighting with clubs, gleaming brilliantly like a man cooking oil in a vessel, and the firewood is sizzling and clattering like shots [from guns], very frightening. By fours they go into the oil intoxicated but bravely fighting. The *bubur susu śuddha* (milk-porridge of perfection, a kind of dessert) is not yet cooked, as it is eaten only after the minds are sobering after intoxication, affected by the fighting with drink-bottles (caused by liberal drinking). However, the flowers are ready. What is the significance of all these enjoyments? It is the fruit reaped by the victorious hero. He will find fame, great wealth, but most of all he should be thankful always to god Mahéśwara, the origin of all happiness and eternal peace in the world.'

26. Nā liñ subhaga bhaṇḍa si Bhaṇḍirāñliñ,
sumwāgaté sagati sañ tinamuy tinakwan,
lāwan sirañ Bharata mojar-ujar ya mojar,
āpan ya hapti ri sirañ prabhubhrētya kāsih.

Thus was the speech of welcome of the outstanding jester Bhaṇḍira, inquiring about the desires of all the guests. Also prince Bharata spoke to them, because he was affectionate towards the beloved attendants of the king.

27. Sāmpun samāpta paripūrṇa pinūja-pūjā,
sañ wānaréśwara Wibhīṣaṇa kapwa tuṣṭa,
sandhyākulēm wulan awās ya katoñ caturthī,
saśrī manojña gumawañ gumawé ñ unēñ hyun.

After they were regaled with all kinds of food and drinks, the king of the monkeys and Wibhīṣaṇa were exceedingly happy. Evening came, darkness fell. The moon came up, but it was only the fourth day of the month, yet sweet, captivating and clear, arousing pangs of love.

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28. Mañka naréndra tumamā ri dalēm kaḍatwan,
mwañ sañ tamuy prabhu Wibhīṣaṇa wānaréndra,
riñ ratnamaṇḍapa palañka malit tilām nya,
ñkā r-uñgu sañ tamuy aturwa kinon wisāta.

Then the king withdrew to the inner quarters, followed by the guests, Wibhīṣaṇa and the king of the monkeys. The guests were requested to stay and sleep in the jewelled pavilion with fabulous beds.

29. Sañ Rāma rāmya madulur tumamēñ umah mās,
sambat samodaya lawan dayitā su-Sītā,
r-uñgah ta riñ grēha tilām umaḍaṇ sugandha,
pañjut ḍuḍuk jamañikojwala biddhanāga.

Thereupon full of delight Rāma entered the golden pavilion. Everything was ready and perfect, not to mention the queen, the beautiful Sītā. They went to the bedroom with the prepared and perfumed bed, standing lamp, curtains and jewelled hooks.

30. Sañkā rikañ lawas amukti wiyoga nūni.
sañ Kāmadéwa sumawuñ sira yar tēka ñkā,
sañ kāsih-āsih alulut sira toṣadhāna,
sañkāna niñ swakula wrēddhya anak ya donya.

Because they had been separated for so long, god Kāma, the god of Love, brought them together there. Sexual intercourse is the cure [for separation] and expression of love and attachment, from which children are born and the family increases.

31. Muñgwiñ tilām kadi ta mabrata lagna-lagni,
sañkēñ aliñsañēñ asāk wēḍihan lawan kēñ,
dhyāyī manah r-añēñ-añēñ rasa tatwa sūkṣma,
pūjāpratiṣṭa gawayan nira guhyaliṅga.

They stayed in bed like a couple of ascetics. Affected by heat they took the clothes off. They were absorbed in meditation, contemplating on the essence of the Supreme Truth. They performed the worship of the secret Linga.

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32. Trus dé nirāṇaṇēn-aṇēn tumuju ṇ rahasya,
 limpad pēpēk pakēna Saṇ Hyaṇ awās kapaṅguh,
 suṇḍul sahinaniṇ alit kahidēp rasa nya,
 r-abhyāsa yar lagi-lagi nya makin mawās ya.
 c. B rahasya. F alit. d. B bhabhyāsa. C kabhyāsa.

They were in full concentration when the phallus reached the vulva, filling it up to repletion, which is the clear symbol of the union with god. Its voluptuousness was reached to its peak and they performed the act again and again until they were satisfied.

33. Ṇ waṇ yan huwus priyawiyoga muwah mapaṅguh,
 tātan paḍékana lawan ṇ waṇ awahwa-wahwan,
 hyun kūṇ lulut tutur uśāna nahan dulur nya,
 yéka mawèh rasa wiśéṣa ri saṇ mapaṅguh.
 a. CF yan wuwus. CDE pawèh.

The feeling of one who has been separated from his spouse and then reunited, is different to that of one who has just obtained a lover. Desire, love and passion are combined with the sweet memories of the past. This gives the special feelings in the minds of those reunited.

34. Ambö nikaṇ jēnu sumār ya mamrēddhyakēn hyun,
 sēṇ-sōṇ ikāṇ aṇinum-inum magawé kdarppān,
 ras-ras nikāṇ unēṇ agōṇ ya makon ataṇhya,
 dé niṇ lulut kadi pulut rumakēt jugālwat.
 b. B agawé.

The smell of the bodycream increased the sensuality, the effect of the liquor increased desire, the delight of deep yearning urged them to stay awake. The ecstasy of love fused them together, as if they could never be separated.

35. Saṇ rāsikāta rasikān rumasé rasa ṇkā,
 tan wruh ṇhulun tuna tēmēn rikana kṣamākēn,
 wātsyāyanāji madanodaya sandhisūtra,
 ṇkābhyāsa dēnta ya paṇawruha riṇ rasa ṇka.
 c. BCEF bwat sayanāji.

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Only they could feel the ecstasy. I could not. Please forgive me for being so ignorant concerning the secret of arousing love, and of the books of Wātsyāyana and the secret handbooks. If you have studied those scriptures, you will be able to experience that ecstasy.

36. Sāmpun ikañ sukottama taman sawinuwus adawā,
riñ rahinomuwañ inisukan sañ atithī tinamuy,
pañcami ṣaṣṭi saptami taman pēgat ikañ aninum,
prāpta riñ aṣṭamī nawami riñ daśami mahuwusan.

Let us not further discuss the supreme delights. When it was day again, the guests were given more entertainments. For five, six, seven days, they did not stop drinking. Until eight, nine [days], and on the tenth day the party was over.

37. Suka-suka sira kālih sañ tamuy kapwa mamwīt,
r-uliha r-ulihakēñ śrī pañḍemak śrī naréन्द्रa,
gaja ratha turaga strī dāsa-dāsī swadéśa,
tinarima sapawèwèh śrī mahārāja mulya.

Both the guests delightedly asked consent to leave, to return to their respective lands carrying all the presents granted by the king, e.g. elephants, wagons, horses, women, slaves and local female slaves. They had accepted all the valuable gifts of the king.

38. Lāwan sañ Trijaṭā manēmbah umasö mamwīt ri sañ bhūpati,
mwañ ri śrī Janakātmajā tamar adoh tan sah sumanḍiñ lanā,
dèwī māsih awèh sirāta dēmakan wastrādi lèn bhūṣaṇa,
sakwèh-kwèh nikanāñ wiséśa ya pawèh bāp wwañ hulun māś maṇik.
a. BE manāmbah. CD manambah.

Also Trijaṭā came forward to make her obeisance to the king before her leave. The queen Janakātmajā was never far from her, always at her side. The queen loved her very much and gave her presents of fine clothes and jewels, all of outstanding quality, together with women-in-waiting, gold and precious stones.

39. Tuṣṭa manah nira sañ Trijaṭāsīh, sēmbahakēñ dēmakan ri naréन्द्रa,
harṣa mulat mawēkas nrēpaputri, lwir nira nūni rikañ pura Lēnkā.

Trijaṭā was very happy to receive all the presents from the royal couple. The queen, looking delighted, addressed her, reminding her of her stay in Lēnkā formerly :

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- 40 Ndah Trijaṭari nihan [n] ujaraṅkwa,
tāt alupā ri laranta ta ṇūni,
kāla nikāt para riṇ talagārūm,
riṇ watu riṇ wulakan kita tāṇhyaṇ*.

*BE. c. B nikān. CD nikāk. d. CDFK taṇhyaṇ.

'Well, my little sister Trijaṭā, listen to me. Do not forget about our suffering in the past, when we went to the sweet smelling lake. On a stone at the lake we prayed.

41. Wrêkṣāgōṇ ya ta pinaranta śunya-śūnyān,
hyaṇ Durggā Gaṇapati bāp banaspati ṇkā,
sēṅkan durggama maruhur ya durgga* mārgga,
durgrāhyān inañṇ-añṇ paranta tāṇhyaṇ**.

*E. **BE. c. B sēṅkā. BCDFK durggama. d. CDFK taṇhyaṇ.

'We had gone to a quiet place with a tall tree, the place of Durgghā, Gaṇapati and a lot of other spirits of the forest. The road was steep and very hard to pass along. The prayers were very hard to understand.

42. Sotāgōṇ pamēnaṇa saṇ naréṇḍra riṇ praṇ,
lāwan yak muwaha mulih tēkēṇ Ayodhyā,
pūjāntāta sira kabēḥ rikaṇ sayogya,
yēkāṇ tuhwakēna tulusakēnta sihta.

'I made a great vow concerning if the king were victorious in battle, and I would be returned to Ayodhyā. Everything we prayed for has come true now. So make true also [what we have vowed], please, give me your favour.

43. Haṇsa sātus irikaṇ sara lēpasēṇ,
riṇ [ṇ] alas mahiṣa sēwu ya lēpasēṇ,
sarwudā ṇ wiwi rikaṇ giri lēpasēṇ,
sotku yan luputa riṇ lara lēpasēṇ.

'Give one hundred swans their freedom on the lake. Give one thousand cows their freedom in the woods. Give one hundred million sheep their freedom in the mountains. Please release me from my vow, which says that I will do these when I am free.

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44. Prārthananku ri bhaṭāra ya gawayēn,
riṇ prasāda ta-mujēn kanaka maṇik,
brāhmaṇādi wiku sajjana guṇawān,
bhojanāna saha dakṣiṇa saphala.

'Also perform the things I promised the gods. Make an offering of gold and precious stones in the temple. Give generous fees and regale the brahmins, priests, intellectuals and virtuous people with food and drink.

45. Hāh lumampaha wisāta kitāntēn, sāntēn iṇ suka sukaṅku ta dēnta,
tan hanékana sukanta ta dēnku, ndah arinku sukhamārgga kitāntēn.
'Ah! Farewell, my little sister. May you find happiness! I have gained the
essence of happiness from you, but you did not receive any from me. Well,
my little sister! Bon voyage!'

46. Yan hanékana kunēn ta unēnta, riṇ [ṇ] Aśoka ta kitāt sukacitta,
tulya tāku ya hanā hiḍēpēnta, satya māmbēka ta nitya kitāntēn.
'If you feel lonely, go to the Aśoka-grove, you will be happy again. Recall
that I was there. Be always loyal in your mind, my little sister.'

47. Nā* ta liṇ nira ta saṇ nrepaputrī, tuṣṭa saṇ tamuy anēmbah umaṅkat,
saṇ Wibhīṣaṇa kapīśwara lunhā, riṇ swadēsa pīnaran nira śighra.
*BDE. a. CFK nya.
Thus spoke the queen. The guests paid their obeisance and left in delight.
Wibhīṣaṇa and the king of the monkeys returned to their respective lands
in quick tempo.

48. Sira kapwa mulih umarsukān* rāt,
naranātha kawēkas humaywakēn rāt,
warinīn sira bodhī mōbikiṇ rāt,
kayu sāmpan rwa ta pān nirāmrētēn rāt.
*B. a. CDEFK humarsukaṇ.

They all went to make the world prosperous. Also the king was left behind to strive for the weal of the world. He was like a banyan-tree, giving shelter to the world. He was also like a *sampan*-tree, the two branches of which are like nectar to the world.

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49. Jaya Paraméśwarātiśaya śakti nātha nikanan jagat traya kita,
 praṇata hatinku nitya ri sukunta tātan alupā lanā matutura,
 ikana phalā ni bhakti ni hatinku rāt ya ta tumūta bhaktya ri kita,
 kalawan ikin subhāṣita kathā sabhākēna rēnōn rasa nya subhaga.
 b. DF patutura. d. rēnōn rasa nya.

Hail, O Paraméśwara, the most powerful king of the threefold world. The respect in my heart is constantly dedicated to Your (feet), always keeping in mind and never forgetting it. Let the result of my dedicated devotion be the devotion of the people who join me [in worshipping you], and let this story of meaningful words be made popular and its beneficial contents be heard by the people

50. Sākṣāt Manmatha śīla sañ Raghusutāmēnuhi wiśayadharmma riñ sarāt,
 űkān Rāmāyaṇa bhadrawāda nira mogha mawañi rumēsēp tēké hati,
 sañ Yogīśwara śiṣṭa sañ sujana śuddha manah ira huwus macé sira,
 byaktāwās ucapanta riñ julun adomuka pinakanimitta niñ lēpas.
 c. BDEF ṣaṣṭi.

The nature of Rāma in fulfilling his religious duties for the whole world is exactly like Manmatha, the god of Love in fulfilling his duties concerning sensorial pleasures. Therefore may the story of Rāma, which contains excellent words [of guidance] be like fragrance that penetrates into the hearts [of men]. The great yogins will become proficient [in the Wēdas], the good people will obtain a pure mind after reading it. If it is read to unfortunate people, be he low or high in rank they will understand it beyond doubt, which will ultimately lead them to heavenly Bliss.

51. Yēkī kārāṇa ni űhulun tumura sota ni carita nirāñjanapriya,
 mahyun moliha lābha pāwana tumirwa guṇa nira sañ āryya paṇḍita,
 tus-tus niñ kajanānurāga nira riñ bhuwana saphala dibya saṅgrahan,
 dé ni wwāñ tuna buddhi tan pahamēñan palar apulih ahēlya kośala.
 b. B paṇḍita. d. EF dé niñ wañ.

This is the reason why I relate word by word the story of the beloved of the people, because I wish to obtain the benefit inherent in the act of following the steps of the exalted pundit. It is worthwhile for a man who is short of intellect, to collect every drop of his benevolence to mankind, so that his mind is clear and restored to its state of competence.

XXVI

52. Kṣama sahana-hana sujana kuśala saphala pinuji pinaraga sinaguṇa,
 ṇhulun ikana huluna ri* kita ta maṇalapa ta guṇa pala-palar umuṇupa,
 apan ika saṇ atisaṇa guṇa nira ta pinakaguru mamuhara kalēpasēn,
 kusuma surabhi ya paḍa nira manulari waṇi suyaśa satata śuci marūm.

Iti Rāmāyaṇa samāpta.

Please, forgive me, O, skilful people of good nature, who are worthy of praise and known to be paramount in virtues. Let me be your slave, in order to be able to follow your steps in virtuous deeds, so that I may benefit from them. Because only those who have great virtues are to be made *gurus*, as they only can be the path to heavenly Bliss, like the *surabhi*-flower which gives sweet scent and fame to others, but remains pure and fragrant.

Thus is the end of the story of Rāma.

III. NOTES ON THE TRANSLATION OF THE R.K.

The numbers found before words or phrases noted denote the number of the *sarga* and stanza, whilst the letters a.b.c.d. refer to the lines in the stanza.

I.15c-d: *kadi pwa Gaṅgā saka Himawān, rupa nya katon sutējaśri*

[(The pavilion looked like] the goddess Ganga [descending] from the Himalayas, radiating splendour). K's translation *vertoonden zij zich in de vorm van den Ganges die van den Himālaya nederdaalt* (they appeared in the form of the river Ganges which descended from the Himalayas) is certainly influenced by the story of king Bhagīratha bringing the river Gaṅgā down to earth (See HPS.I.73-98; also HZ, p. 110-21). In the story it is mentioned that king Bhagīratha riding on his chariot is followed by the river, but in a relief of the VII century AD at Māmallapuram, of the descent of Gaṅgā from heaven to earth (See HPS.I.112 and the picture numbered as no 27 and 28), Gaṅgā is depicted as a celestial nymph flying behind king Bhagīratha. While there is nothing wrong with the translation of Kern, I cannot agree with him that the lookout pavilion can be compared with the river Gaṅgā, as his translation suggests, "falling down from heaven". I rather believe that Gaṅgā should take the form of a heavenly nymph. Hence my translation.

I.31abcd. My translation is very different to that of Kern. Hooykaas, based on a letter of W. Bhadra (See V.K.I.16/1955-21) comments on K's translation and gives another translation, which gives me the impression that CH has not fully understood W. Bhadra's letter, as his translation does not reflect the practice in Bali or the belief among the Javanese people, as can be seen in my translation. It is not the sage or the seers who eat the offering rice but the queens, as it is believed to contain benevolent power.

I.44abcd. K. renders line cd into *opdat ik de reuzen die my hinderen, dooden kunne* (so that I could kill the demons who disturbed me). My translation is slightly different to K's, as one should note that Wiśwāmitra, being a sage, does not wish to take judgement into his own hands and kill the demons himself. See e.g. Ādiparwa, the story of the sage Uttānka who wants to avenge the trick played upon him by the dragon Takṣaka. Takṣaka has stolen a *kuṇḍalamāṇi* from Uttānka, who wants to present it to his teacher's wife as fee for his education. Uttānka as a sage cannot take the law into his own hands and comes

to king Janamejaya, urging him to perform the snake-offering, in order to kill Takṣaka. Uttanka tells king Janamejaya that Takṣaka has killed the father of the king. So Takṣaka in fact has sinned many times, once against a sage (Uttanka), and another time against the king (Janamejaya). Then Uttanka says further :

*Nda tan sayogya nuwan wiku magawaya daṇḍa, matañ yan hēñēñ ra bujaṅga haji. Kunañ śrī mahārāja yogya magawaya daṇḍa, apan dharma niñ kadi kita, ksatriya, ikan dumēṇḍa yukti dēṇḍan.*¹ (But I am a sage and it is not proper for a sage to punish people, therefore I keep quiet. However, Your Majesty has the right to give punishment, because the *dharma* of a *kṣatriya* (warrior caste) is to punish people who deserves to be punished). Hence my translation of the above stanza. It underlines the fact, that Rāma is only a means for the brahmin to kill the demons. This is acknowledged by Rāma himself in II.31 which reads: "At your service, O, great sage. Do not worry, because the power of your asceticism is enormous and cannot be surpassed. That will make us victorious over your enemies".

Thus, it is not the power of Rāma that destroys the demons, but the priest's. This kind of belief is mentioned again later, this time it is said that Rāma is only an instrument of the gods and sages to destroy the demon-race and the kingdom of Lēnkā.

Sumali, the grandfather of Rāwaṇa, giving advice to Rāwaṇa says in XIV.5:

*Ndan saṅsayunkwi rasikāpi upaya niñ hyaṅ,
muwañ sañ watēk rēṣi kabēh magawé upaya,
wwaṅ saktimanta ginawé nira karaṇa niñ,
Lēnkāpura pralaya rakṣasa tan paśēṣā.*

(Then I suspect him of being the instrument of the deities and the sages. They created a mortal, a powerful human being, as a means to destroy the city of Lēnkā together with the entire demon race). In the Ādiparwa, it is said that Garuḍa came into existence as a result of an offering performed by the sixty thousands Wālahkilyas to avenge their grievance against god Indra.

¹ The text is derived from P. Zoetmulder, *Sekar-Sumawur*, I p. 103, but the spelling and translation are my own.

I.55d *byakta kami kabèh sināpa nira* (Surely he will curse all of us). The king has every reason to fear the sage Wiśwāmitra, as he is known to be very short-tempered, but exceedingly powerful. See e.g. W.D. Monro, *Stories of Indian Gods Heroes*, p. 1-43, especially those parts concerning his feud with the sage Wasiṣṭha, in which Wiśwāmitra's temperament is described clearly. Monro's story is apparently based on the Rāmāyaṇa of Wālmīki (See HPS.I.101-125). This story is also known in the Oldjavanese literature e.g. Ādiparwa.

I.56d *yan yogya pwa nhulun śaraṇā* (if [you think] I am good enough to be your protector, [I do not mind]). This line is ambiguous. Daśaratha is trying to offer himself to fight the enemies of the sage, to save Rāma, because in his eyes Rāma is still too young and inexperienced etc. But obviously the sage does not want to understand the hint. This ambiguity is not traceable in K's translation. Likewise in Leonardi's translation of the Bhaṭṭikāvya (see p. 5), but in the Rāmāyaṇa of Wālmīki (see HPS.I.42) it is very clear and seems to be very close to the RK.

II.1a *śaratsamaya* (autumn). In the RK it is understood that *śaratsamaya* is the end of the rainy season, e.g. in VII.32 it is said :

tēkān śaratkāla wèh wiśuddha malilaṇ laṇit

(the dry season had come. The sky was pure and clear)

I translate *śaratkāla* here with dry season, because in VII.34c Rāma said as follows : *awās ya iki lahrū līṅku samayanta yēkin tēka* (clearly the dry season has come, the time agreed upon). The agreement mentioned here is the agreement with Sugrīwa, who was to assist Rāma to search for Sītā. RK relates the agreement as follows : *sāmpun samayātūt rēṇ-rēṇ ya ta hērēṇ, Sugrīwa manēmbah mamurta misātā* (after they agreed to wait for [the end of] the rainy season, Sugrīwa took his leave to return to his palace). So it is obvious here that *śaratkāla* or *śaratsamaya* is synonymous with *lahrū* (dry-season) and opposed to *rēṇ-rēṇ* (rainy-season).

II.9c *caṇḍala* 'damned!' (a curse). K's translation suggests clearly that the Caṇḍālas he mentions there, are the hunters. It seems that this was also the opinion of Leonardi. In my article "The word *taji* in the Rāmāyaṇa Kakawin," I argue that *caṇḍala* in this stanza is an exclamation of the deer which is on the verge of drowsing off, due to the lullaby of the bees, but is awakened with a start by the repeated pining of the geese.

II.22c *wijayātidurjaya jayā wijayā jayanti*. K. remarks that these formulas are not found in the Skt. sources, but does not mention the sources. The BK mentions only Jaya and Wijaya. The Rāmāyaṇa of Wālmīki apparently does not mention the two formulas but gives a list of divine weapons including the formulas to discharge and to withdraw them (see HPS.I.59-62). Even though, I suspect that the above line is a part of the words of Wiśwāmitra which are translated as follows : “O Prince, mayest thou be triumphant.....”, or a paraphrase of it.

II.62b *dharmārtha kāma gawayēn tuwi dē narēndra* [*Dharma* (religious acts) *artha* (gathering worldly wealth) and *kāma* (striving for sexual fulfilment for progeniture), should be carried out also by a *kṣatriya* (warrior caste)]. K’s translation and notes are different to mine, as I understand that a member of the *triwaṅśa* should strive for the fulfilment of these matters, when passing through the 4 stages (*caturāśrama*) of life.

II.64abcd. The arrangement of the lines in the stanza leads K astray. It is customary that the bride and groom pay their obeisance to their parents. Another ceremony in which the bride makes obeisance to the groom seems not to be narrated here. This kind of ceremony of marriage can still be seen on the stage of the *wayang orang* in Central Java. In this kind of scene usually the father of the bride performs the ceremony. The groom has to say : “*Bapa, aku anuju* (Father, I choose [such and so as bride])”. The bride has to say : “*Bapa, aku katuju* (Father, I am chosen [by such and so as bride])”. Then the father will declare them husband and wife. In the *kraton* of Surakarta, it is still customary that after the wedding ceremony, whether it is directly or indirectly, the king who gives away the princess, will say to the groom : “*Īnsun tarimakakē putri niṅsun,.....marah pakēnira. Īn tēmbé buri yèn wis ora pakēnira kangokaké, pakēnira konduraké marah pura.*” (I bestow upon you my daughter.....Later when you no longer want her as your wife, return her to the palace).

II.76abcd. I cannot understand K’s remark in which he says that the Javanese author misunderstood the Skt. original. Even his translation makes clear that prince Rāma is asked by Paraśurāma to shoot his abode in heaven reserved by Indra, so that he (Paraśurāma) cannot go there. This means that Paraśurāma went to South India (according to K). Leonardi who translates the Skt. original of the RK, the Bhaṭṭikāvya, does not mention where Paraśurāma has gone, exactly as the author of the RK. The Rāmāyaṇa of Wālmīki mentions that Paraśurāma went to the Mahēndra mountain. This is perhaps the place, K

refers to as South India. Concerning the reason why Paraśurāma asked Rāghawa to destroy the place in heaven reserved for him by Indra, the Agastyaparwa accounts as follows : "that place in heaven is the result of the *wiśwajit-yajña* performed by Rāmaparaśu after he defeated the kings who had killed his father, mother and brothers. It seems that Rāmaparaśu has a much higher ideal to strive for, namely the *śoḍaśatattwa*, and Indra's heaven forms a handicap for him." So, according to the Agastyaparwa, the destruction of his place in Indra's heaven is a kind of blessing in disguise. Further read J. Gonda: The Agastyaparwa, text in *BKI*. 90(1933).384-5 and translation in *BKI*. 94(1936).

III.12a *wruhèn lor kidul* (to know which is north and which is south). Though I translate the phrase literally, the reader must be aware that the phrase in fact means, everything or everywhere. This phrase can be found many times in the RK. See about *lor kidul*, the article of W. Aichele in *BKI*. 115(1959).

III.18a *lawan sañ apatih Sumantri marahup sirèn lwah magöñ*.

(Likewise p.m. Sumantri. He washed his face in a big river). The episode of a prime minister washing his face in the river on his way back from the woods to the capital city is also found in the Babad Tanah Jawi, the episode of Ajar Cepaka/Ciun Wanara, which in fact is blended together with the story of the Yadus in the Mausalarparwa. The BTJ of Meinsma does not mention this part of the story, but the Babad Galuh Mataram does.¹ I think the story of Ciun Wanara being floated into the river, after the failure to kill him by poison etc. resemble that of Sītā in other versions of the Rāma-story.

III.23b *sulur usër lawan candana*. In several places in the RK we see the use of *candana* (sandalwood) in the form of paste or ointment as a cure for fever caused by pangs of separation. In the third chapter we see that king Daśaratha fell ill because Rāma had gone to the forests. All treatment with sandalwood ointment and other medicine failed and at last he died. In the eighth *sarga* princess Sītā lamented that the fever that overcame her, because of her separation with her husband, was so serious that even *candana* paste made by Trijaṭā could not reduce the pain. It is evident that this kind of thing is also found in other stories. For further readings see *The Ocean of Story*, VII. 105-7.

¹ The ms. of this babad is listed as no. 128 at the Museum Radya Pustaka in Surakarta.

III.60c *yatnā nyan pamati-mati*. (It is the selective character [of the lion] when killing, that should be taken as an example [by a great hero]). I render *yatnā* with *selective*, whilst K appears to ignore it, even adding (*alle vijanden*=all enemies) to his translation. I prefer to think that the writer of the RK through Rāma wants to stress that, unless it is necessary, a lion will not kill his enemy. This indeed is true and worth to be taken as example by a hero, he should not just kill the enemies, because they are enemies. As an illustration I may put forward Sītā's remark to Hanūmān, when the latter wants to kill the she-demons who have threatened to kill her and tormented her, in *sarga* XXIV.133, as follows: "Besides, what is the use of killing powerless women. Only dangerous and powerful enemies should be worthy of being killed by you."

III.61d *yékā praśraya sumuka* (humbleness is preferable). K renders this line with *dat is minzame wellevendheid* (that is affable politeness). K renders *yékā* with *dat is* (that is) causes the difference with my translation as I regard *yékā* only as an emphatic word. I regard *praśraya* as derived from *pra-śri* (humbleness), based on M.D. p. 321. Hence my translation.

III.81n *panas in pāśa pahasat* (dry up the heat of the snare). K seems to be in doubt concerning his translation. I think this phrase comes into N.J. in a somewhat corrupted form, namely *wēsi-hasat* or *wēsyasat*. G. & R. II.44 says that it might be derived from *wisiyasat* and gives a cross-reference to *siasat* on I.854 this gives as explanation *straffe behandelings, kastijding, tuchtiging* etc., which fits the context of the Rāmāyana. The word *wēsiasat* is still frequently heard in the story of the *dalan* of the shadowplay when he relates the virtues of the king in the first scene of his performance.

IV.8b *suku* (leg). K renders it with *voeten* (feet) and remarks that it is impossible for Rāma and Lakṣmaṇa to reach them, as the demon Wirādhā is said to walk on his hands. I think K forgets that in Oldjavanese as well as in N.J. the word *suku* means *foot* as well as *leg*.

IV.15b *wanawāsakātithi ya*. This is one of the so many phrases which I amend from K's reading which reads *wān anata katithi ya*. The reading of the other mss can be consulted in the text. I think my reading is more appropriate and fits the context very well. In HPS II.15-7 it is related that Rāma, Sītā and Lakṣmaṇa came to the hermitage of the sage Sutiṣṇa together with other hermits. So it is possible also that the word *wanawāsaka* refers to the sages accompanying Rāma.

IV.18abcd. K's translation does not give any relationship between Rāma's killing of deer and his religious duties. Vaidya in his book *The Riddle of the Rāmāyaṇa* states that the hunting and killing of deer and offering its flesh to hermits originated from pre-vedic periods.

IV.21ab *sira tāpasawéša yan katon, ndan ikān ayudha yéka tan kasah* (he looked like an ascetic, but he was never separated from his weapons). Doing penance, while not separated from weapons becomes the subject of a lively debate in the Arjunawiwāha, between Indra and Arjuna, the more so in the N.J. *wayah lakon* (shadowplay story) Mintaraga. See Dr. R. Ng. Poerbatjaraka (Lesya), Arjuna-Wiwaha, chapter V-VI, in *B.K I.* 82(1926)199-202.

IV.40b. I amend the reading of all mss including K's from *athawālah* etc., into *adhawātah*. With the original reading, the sentence seems to become nonsense, while with *adhawā* (Skt. M.W.p.20 *one who has no husband, widow*), it is more appropriate. So here we have the contrast between a virgin (*rara, dara*, B.I.) and a widow (a woman with an experience in sexual intercourse). In B.I. such a virgin is called *bagai godis jolok bersubang* (a girl who is so eager to marry). K's faulty reading of the word *dinḍaré* which he analyses as *di-n-daré* (*rare*) leads him into trouble. The derivation should be: *diṇ* (<*riṇ*) and *daré* (<*rara-i*). Leonardi's translation gives no clue.

IV.55 *tinḍwēr nira nasika niké*. This motive of nose-cutting of an adulterous wife, as Śūrpaṇakhā is already married, is also found in the story of the Brahman Agniśarman and his wicked wife. See *The Ocean of Story* IX. 75-6.

IV.68b *kami kālih ta*. K renders the word *kalih* with *beide* (both) which is not appropriate as there are three demons, Khara, Triśirah and Dūṣaṇa. So I think *kami kalihta* should be *kami sekalian* in B.I. and should be rendered as *all of us* in English.

IV.76d *tuwi bala rākṣasa tan wēnañ mulat ya* (even the demon soldiers were afraid to look at it). K renders it with *zij konden 't leger der reuzen niet aanzien* (they could not bear the sight of the demon-army). So instead of regarding *bala rākṣasa* (the demon-soldiers) as the subject of the sentence as I do, K regards it as the object. I think the sages could not bear the sight of the dead body of Triśirah without his three heads, as even the demon-soldiers were afraid of it.

V.6d *prakāśita Rāma Lakṣmaṇa mati ya taman pamalēs.* K renders it with *zij sneuyelden zonder gewroken te worden* (they were killed without being avenged). The literal translation should be *the well-known Rāma and Lakṣmaṇa killed them [and] they were not able to render any harm.* In my view Śūrpaṇakhā is only reporting the facts, which is also apparent in stanza 10.

V.8b *tat [t] anēn-anēn n awasāna piḷēr.* K's translation reads *denkt gij niet aan het einde* (you do not think about the end). So *awasāna* is rendered by K with *het einde* (the end). I am of the opinion that *n awasāna* here means "things to come later on", which I render with "the future" in my translation.

V.26c *waṇal.* K thinks that it is the same word as in Tag. *bangal* (*dom* = stupid). I think the Indonesian word *bēngal* (bold, stubborn) is more appropriate here

V.28d *gamananta.* K renders the word *gamananta* with *hoe dan zult gij het aanleggen* (how would you take up with.....). I assume that *gamananta* is derived from *gaman* (weapon) -*a* (arealis) -*nta* (your), so that it should be rendered with "what should be your weapon".

V.33d *nika umayat ya tambayan atah lalu hṭna dahat.* K renders *tambayan* with *zoo dadelijk* (so quick) which is quite incorrect as apparent in his translation which reads *dat hij dien al zoo dadelijk spande was iets zeer gering* (that he the bow so quickly drew was something very insignificant). In my view the literally translation should read "those drawing the bow before him were very weak". Hence my translation.

V.59a *yan alalisān bhaṭāra pējahāta siran siniwi.* K seems to regard *bhaṭāra* as God, because he renders the line with *indien de godheid zoo onbarmhartig mocht wezen dat hij, de geeerbiedigde, gedood is.....* (if God is so merciless that he, the worshipful one is killed.....). In fact Sītā talked about Rāma, whom she indicated as Lord (*Bhaṭāra*) and master (*saṇ siniwi*). Hence my translation into "if my lord and master died".....

V.61c *naya nira.* K seems to assume that *nira* here refers to Sītā, but I think it is more appropriate that it refers to Lakṣmaṇa, as the whole stanza speaks about Lakṣmaṇa.

V.68-VI.6. The rape of Sītā is a dramatic replica of the story of Rāwaṇa with Wédawatī in the Uttarakāṇḍa (See HPS. III.420-3).

V.74c *hana to hayu nya mātra kawēkas ya paḍanta katon.* K's rendering reads *er bestaat slechts Uw schoon; Uws gelijke blijft achter U* (there is only your beauty; your equal is far behind you). Though K explains the last part with *is ver te zoeken* (is very difficult to find), to me it is still very hard to follow. The text has *nya* and *ya* (third pers. sing. or plur.), but there is no trace of it or it is replaced by *your* (second pers. sing. or plur.). In my view *nya* and *ya* refers to *sēkar* (flower) in line a. Therefore my translation is as follows: "there are still traces of its beauty apparent. You are like that". Teeuw renders the first part with *zodat de schoonheid enkel is overgebleven* (so that only the beauty is left) which shows much similarities with mine, but the idea is quite different.

V.76d *pira warēga nya rin wiṣaya matta bhaṭāra tuwi.* K and Teeuw's translations are almost identical, perhaps Teeuw's is easier to follow. It seems that with the word *nya*, K and Teeuw understand the *taruṇa* (youths). In my view the word *nya* refers to *bhaṭāra* in the same line. It should be remembered that it is spoken by Rāwaṇa who has no regard at all for the deities. For comparison I note down the translations:

K: *Hoe weinig zouden zij zich verzadigen aan het sinnelijk genot! zelfs de goden zijn (als) dol.*

T(eeuw): *Hoe weinig zouden ze van zingenot verzadigd worden, waar zelfs de goden dol zijn.*

S: However satiated deities are with sensual pleasures, they too would be infatuated with you.

V.77ab *hana daridra dukkita tuwin mari yan pahiyun, yan apa ya tāsīhēriya sumanḍiṇa yēn śayana.* K's and T's translations are identical in idea, the difference lies in the usage of words and structure of the sentences which make T's translation more readable. It seems that here both scholars assume that Rāwaṇa describes himself to Sītā as the *arme stakker enz* (poor man etc.) The only fault is that they disregard the word *tuwi-n* (even) with the result that they have to regard *saṇ wiṣayt* in line c as the same man as *de arme stakker* in line a. In my view, in stanza 76 the poet compares a youth who is still longing for love, with deities who have no trouble at all in satisfying their need for sensoral pleasures. In stanza 77 the picture drawn by the poet is much stronger, here he talks about an ascetic who suppressed his senses (*pañcēndriya* and *pañcawīṣaya*) and one who is still deeply influenced by them. Below are the translations of the two lines:

K: *Er is een arme, ongelukkige, die opgehouden heeft minneweelde te smaken, daar*

hij geen liefje heeft om naast hem in bed te liggen

T: *Er is een arme stakker, wien liefdes vreugd geoloden is, daar hij geen lief meer heeft, dat zijn leger wil delen.*

S: Even an extremely poor ascetic who has overcome his sensual impulses, why should he not be passionate if you are by his side in bed.

That an ascetic is said to be a very poor man is stated many times in the RK, e.g. in II.37d: *tan drēhya sañ wiku naranya atitadukha* (the hermits do not have wealth, they are very poor). Almost the same words are used in both passages.

V.83d *kita kadi molya mēngēp amēpōri sirāñ siniwi*. I assume that *molya* is derived from *ma-uli* (beautiful, unequalled) -a (arealis) and means *the beautiful one, the unequalled one, the most reverent one*. The Indonesian word is *mulia*. I cannot understand why K renders this word with *den domme* (the ignoramus). T, though seemingly reluctant, follows K's steps. The translations are as follows :

K: *Het is alsof Gij U van den domme wilt houden, den schijn aanneemt van uit te vorschen wie mijn gemaal is.*

T: *Alsof gij nergens iets van wist, veinst gij te vragen naar mijn heer.*

S: You seem to be a reverent [ascetic] who wants to see my husband.

VI.4a *awakta yēkā hyasi wēhēn adyana*. For once T departs from K's translation, and in my opinion, arrives at a wrong path. It seems he assumes that the word *adi* is synonymous with *hayu* and renders it with *goedkeuren* (to agree with). Partly his assumption is correct, in that is, *adi* is synonymous to *hayu*, but the meaning in this context should be *to beautify*. The translations are as follows :

K: *Tooi Uw lichaam, laat het versierd worden.*

T: *Tooi nu uw lichaam, zusje, en will mijn plan goedkeuren.*

S: Dress up and make yourself beautiful.

VI.7cd *asiñ pakon tar dadi lañghanā atah, walinku sihtēryaku*. Without taking the whole lamentation of Sītā into account, a translator might get lost here. K and T seem to think that *pakon* (order) is Rāma's, perhaps in the meaning that it is improper for Sītā to give orders to Rāma, but they forget that the same word, *pakon* (order), is used in stanza 11b, which undoubtedly must be ascribed to Sītā, as it reads *sapakonku tar wihañ* (he never opposed what

I asked). The translations are as follows :

K: *Alwat Gij bevaalt heb ik toch niet overschreden, ik denk dat Uwe liefde voor mij.....*

T: *Al wat gy mij bevaalt heb ik toch nimmer overschreden ! Ik dacht dat gij van mij hield.....*

S: You never opposed what I requested. I thought it was out of love for me.

VI.12ab *piré kadhīrān ira sañ mahārdhika, rēhē wuwus niñ kala mur atah sira.* K and T are deluded by their perception of the phrase *wuwus niñ kala*, which K renders with *de kreten van den reus* (the cries of the demon) and T with *het woord der reuzen* (the word of the demons). They might be influenced by the acts of Mārīca, but in fact *wuwus niñ kala* literally means *the words of an evil person or evil words, harsh words, rude words*. The translations are as follows :

K: *Hoe kleinmoedig was de (gewaande) geestelijke, bij 't hooren van de kreten van den reus ijldē hij weg!*

T: *Hoe moedig was toch de machtige! Op het horen van het woord der reuzen ijldē hij weg!*

S: How constant is the mind of a noble-minded man ? When he receives rude words, he just leaves.

VI.18ab *Jaṭāyu yēki ta bhaṭāra Bhāskara, umāyanāñ mūrkkha kabēh tamomaya.* The variation in translation here is interesting to note. It seems so trivial, but reflects the different approach and way of reading of the translators. The translations are as follows:

K: *Jaṭāyu hier is (als) de Zonnegod, die alle verwaande duisterlingen zal dooden;*

T: *Jaṭāyu hier is als de Zonnegod, die alle verwaasde zonen der duisternis doden zal.*

S: This is Jaṭāyu. I will destroy the outrageous ones like the Sungod destroys darkness.

VI.35b *kakāsīh.* I regard *kakāsīh* to be derived from *kaka+asīh* (beloved brother), while K seems not to see it that way, as can be seen in his translation of *geliefde* (beloved).

VI.36c *alah umaññ-anñ sañ Jānakī citta luñhā* (he only thought of Jānakī). K renders it with *(doch) door steeds aan Sītā te denken vlood zijn geest* (but by constantly thinking of Jānakī, he was out of his mind). I regard *citta luñhā* as a repetition of *umaññ-anñ*, especially if the construction of the sentence is put this way: *citta luñhā alah umaññ-anñ sañ Jānakī*.

VI.52. My translation varies widely with that of K, and is very hard to explain.

VI.56d *matañ ika awamānātyanta nica nya duṣṭa*. K renders it with *daarom minacht ik de zeer laaghartige slechte daad* (therefore I scorn the extremely mean and vile deed). My translation is as follows: that he dared to insult [me] in a de-based and wicked way ?

VI.58c *aku ta maliha Kāloamatyanan Kālamrētyu*. The literary translation should be *I will change myself into Kāla, the god of Time, to kill Kāla, the Killer*. In fact this translation is much stronger than the one in my translation, but *Kālamrētyu* is, so far, known as *Kāla*, the god of Death. So, to avoid misunderstanding I use the more popular rendering. K seems to be at a loss to see *Kāla* killing *Kāla* and his rendering reads: *Ik zal den tijd doen vervallen door den Doodengod te dooden* (I will destroy Time by killing the god of Death).

VI.59d *asiñ-asīña ta sādhyān dadya*. K regards the word *ta* as a negatory particle and his translation reads *Alles, alles wat ik beoogde zal geschieden* (everything, everything I have in mind will come true). My rendering is as follows: *Let everything unexpected come*, with the understanding that anything unexpected is usually unpleasant.

VI.62. It is very hard to explain the differences in the translations of this stanza.

VI.84d *apan putrāku dēnta wēh*. K renders it with *want gij zijt eenmaal een zoon van mij*. (because you are indeed my son). It is amazing how K can forget that the son of the goddess Śrī is the son of Viṣṇu, perhaps only because he misreads the word *putrāku*, and translates it as *een zoon van mij* (a son of mine), while it should be read *putra-aku dēnta* (I am a son of yours or because I am your son).

VI.90d *sahāyāntāt pati musuh*. K renders it with *help hem dan om zijn vijand te dooden* (so help him to kill his enemy). Literally I would translate this line into *to be your ally when you kill the enemy*. The keyword is *at* (when you). My view finds support in stanza 91, cd. which reads: *mitrānta n kapi Sugrīwa, niyatālah ni Rāwaṇa* (Make friends with the monkey Sugrīwa. Then surely Rāwaṇa will be defeated).

VI.99b *pragrēhyapāda*. K renders it with *doordat zij de voeten [van Rāma en Lakṣmaṇa] aanvatte* (because she embraced the feet [of Rāma and Lakṣmaṇa]).

I think the compound consists of two words *pragr̥hya* (to hold in front of her, to carry. MW p. 656), and *pāda* is an abbreviation of *pādārghyācāmanīya*. Hence my translation. Leonardi is also puzzled by the word *pragr̥hya* (see BK, p. 48) and his translation is more confusing. The Rāmāyaṇa of Wālmīki (HPS. II.156) reads as follows: "Approaching that charming hermitage, shaded on all sides by innumerable trees, they beheld that perfected One who, seeing them, rose up and with joined palms touched the feet of Rāma and the prudent Lakṣmaṇa and, according to tradition, offered water to rinse their mouths and bathe their feet." So, it seems that the Skt original should contain the words *pragr̥hyapāda* and *pādārghyācāmanīya*.

VI.104d *madhuparkka*. K renders it with *honig gerecht* (a dish of honey). I do not know what he means by that, but MW p. 780 says that a kind of mixture of curds with honey etc. is only presented at wedding ceremonies. Leonardi's translation a.o. reads *a honey mixture* etc. A. Avalon in his book, *Principles of Tantra*, p. 1165 up a.o. "things needed in ceremonial worship is *madhuparka*" which he explains as "honey, ghee, milk and curd", which is in accordance with MW. Since the female hermit does not meet Rāma and Lakṣmaṇa in a ceremony, I base my translation in MW p. 780 into "a mixture of milk and honey", which is usually presented to guests. A. Avalon is quoted by H. Zimmer in *Philosophies of India*, p. 583.

VI.105bcd *ñhulun ta magawè tapa, asiñ sakawēnañ dēnku, kasatyanku hēlēm-hēlēm*. (I perform penance whatever I am able to do, and I do it with devotion regardless of time). This kind of penance or worship is still very popular amongst the Javanese people, even in Moslem circles, and is perhaps called the *salat dhaim*. The main feature of the worship is constantly keeping in mind the Supreme Being. By doing this, people will be restrained from doing bad things and will always do everything that is good and proper. K's rendering reads: *ik oefen boete. Al wat in mijn vermogen is, wordt eenmaal later vervuld* (I do penance. All that I can do will sometime in the future be granted).

VI.106c *utpatti bhaṭāra Wiṣṇu, luñhā mara ri pātāla*. K seems to render the word *utpatti* with *birth* as his translation reads *Toen de god Wiṣṇu geboren was, ging hij weg naar de onderwereld* (when god Wiṣṇu was born, he went away to the nether world). It is known that at the *līṅgodbawa* - episode, god Wiṣṇu was already grown up, he even claimed to be older than god Brahma. On the other hand *utpatti* is derived from *ud* + $\sqrt{\text{pat}}$ which means *to start from, to rise, to jump out* etc. (See MW p. 180). Hence my rendering into *it started with god Wiṣṇu descending to the nether world*. See about *līṅgodbhawa* in e.g. H. Zimmer, *Myths and Symbols in Indian Art and Civilization*, pp. 128-30.

VI.108d *amañan haraka mami* [he] eats my food. K renders it with [en] *at mijn parelsnoer*. Apparently K's rendering is based on MW p. 1289, but I doubt very much whether it is correct. I suspect K of being influenced by the Bible in which Christ is said to say.....neither throw your pearls before the hog....." (Matthew 7.6.) Nevertheless I cannot find a solution in the dictionaries. In the story of the sage Domya with his three pupils, Utamanyu, Āruṇika and Wéda in the Ādiparwa, it is related that to examine Utamanyu's devotion and obedience towards his teacher, he is ordered to herd the cattle, but no food is given to him. The Ādiparwa reads as follows: *Haraka sañ Utamanyu mahwan ulih niranasi; nda tan pawwat nasi tasyan sira ni dañ hyañ Guru* (As food while herding the cattle Utamanyu eat the rice he obtained from begging, but he did not give it to his teacher). Because of this deed, Utamanyu is advised by his teacher that he should not do so, because it means that he is stealing the property of his teacher. Utamanyu then goes begging for the second time. His teacher tells him that he may not do so, because he can be regarded as greedy. So Utamanyu drinks milk, leftovers of the calves. Then the Ādiparwa goes further: *Tinakwanan ta sira haraka nira dè niñ guru, majar sira var pamöh tatsêsa niñ lëmbwanusu*. (He was asked about his food by his teacher; he said that he milked the cow after her calves had been fed). In the Agastya-parwa, ed. J. Gonda on p. 374. we read: *apilih ta ya riñ hara, ikañ yukti pañanën in loka ya pinānan ya* (he is selective in regard to food, he eats only that which is considered good food by the people). Thus we can conclude that *haraka* in these particular places must mean food. However what is Sabara-food or *sabarāhāra*? According to MW p. 1052, *sabarāhāra* is a kind of jujube. Concise Oxford Dictionary explains that jujube is a kind of edible berry like drupe of certain plants.

If all the material collected so far contains truth, then we might conclude that Viṣṇu in his form as a boar has eaten food of the Sabari, and is subsequently killed by it. It might as well be surmised that the food is deliberately laid as bait for game, because the Sabaris or Sawaras are a wild tribe of hunters. So it also might happen that the drupe is treated with poison. As far as the black skin of the Sawaras is concerned, they are indeed black. (See *The Ocean of Story* e.g. vol. VII, so that we may assume that the story in the RK is perhaps the story of the origin of how the Sawaras obtained their black skin, namely by eating wild beasts, which died by poisoning. In other words, the poison has turned their skin black. This is also the case why Śiwa is called Śaṇi hyañ

Nilakaṇṭha. Other literature concerning the Sawaras, see a.o.:

G.H.: 'Oldjavanese Kakawin and the Sabaras', *BKI*. 113(1957).

J. Gonda: 'Tumura's on Cavaara's', *BKI*. 90(1933).

Tawney: *The Ocean of Story*, vols. I, II, III, V, VI, VII, IX.

VI.119d *karnṇaśūla*. K renders it with *oorverscheurend* (piercing the ears). The literary meaning is *painful to the ears*. To find the rhyme I translate it into *thunder*, as thunder can be painful to the ears or ear-piercing.

VI.121d *mamarimisi*. K notes that the meaning of the word *mamarimisi* is unknown to him, and offers a surmise that it might originate from the word *pimis*, a variant of *pipis*. J seems to assume that the baseword is *marimis* (see J's wl. p. 430) or *rimis* (p. 471). In my book *Līlaracana Rāmāyaṇa* (p. 136, 137) I render the baseword as *misi*, in fact I would like to add a variant of it namely *misin*, because in V.44b, mss. ACE reads *yamarimisin*, whilst mss BD agree with K's reading *yamarimisi*. I base my reading on mss ACE, because I think it may give a solution to the riddle of its origin. In my opinion *misi* or *misin* should originate from *isi* or *isin*. So *misi* or *misin* are abbreviations of *umisi* or *umisin*. The form *marimisi* can be analysed into *pari + (m)isi*, whilst *yamarimisi* originates from *ya-a-pari-(m)isi*. In N.J. we have the word *isin* which derivatives, *ngisin-isin* means exactly the same as *marimisi* (to ridicule, to tease). On the other hand in N.J. we have also the word *èsi* and *angèsi-èsi* meaning the same as *marimisi*. (See also G & R. I.90). To conclude, I think it can be stated that the word *mamarimisi* is derived from the base word *isi* or *isin*, which in N.J. develop into *èsi* and *isin*.

VI.122. See also my translation of this stanza in my article *The word taji in the RK*.

VI.134c *n-ton tèka sañ Roghusutāsusupan bhramanta*. It seems that K renders *bhramanta* with *ongerust* (uneasy) while in fact it means *wandering*. Hence my translation into *coming* and *asusupan* I render with *through thickets*. Also K's rendering of line b. is not very fortunate.

VI.139d *tan wismayan pañṇebusan mamisan wiṣa nya*. K renders the line with *het is niet te verwonderen dat hun gif doodelijk is waar het ingesnoven wordt* (it is not surprising that their venom can cause death, even if it is breathed in) and then adds a remark: *Er zal bedoeld zijn, dat het slangengif aldaar de lucht er van doodelijk is* (The meaning should be, that the venom of the snake is so deadly, even if one breathes it in).

In N.J. the expression *disēmbur ula* means to be bitten by a snake and affected by its venom, not that the snake spouts its venom out and by accident someone sniffs in the venom.

VI.159d *Tārā sirābyudaya bhoga phala nya bhuktin.* (Tārā was the fortune that came as the result of the offering which [Sugrīwa] would relish). K's rendering, *Tārā genietende van de gelukkige uitkomst was de vrucht die genoten zou worden* (Tārā enjoying the fortunate result was the fruit that would be enjoyed), is rather misleading, as e.g. in the Rāmāyaṇa of Wālmiki (HPS II.202) Tārā advised Bālī to delay the fight, and when Bālī was slain, Tārā's grief was genuine (HPS. II.215-218).

VI.165d *sirañ monāmomo mari muna manonton pada humuñ.* K renders it with *Zij zwegen beteuterd still. Toen zij ophielden te zwijgen, keken zij toe met luid geroep* (they were silent and dumbfounded. When they ceased to be silent, they looked on, noisily shouting). The impression I obtain from this passage is, that there are silent monks amongst the sages watching the fight between Bālī and Sugrīwa. The silent monks are then carried away by the sight so that they forget their vow and noisily join the crowd cheering and booing. Hence my translation which reads "Those monks who had pledged to silence were carried away and forgetting their pledge they joined in noisily."

VI.196. See also my translation of this stanza in my article, entitled *The word taji in the Rāmāyaṇa Kakawin*, in which I attempt to refute Hooykaas' accusation that the Oldjavanese poet substitute the word *arrow* with *cockspur*. I show clearly that the word *taji* in the RK means in fact *arrow*, not *cockspur* as Hooykaas (see *BKI*, 113) and other Dutch scholars used to believe. In this article it is also explained that the golden flower is *not* duly laid on the deceased monkey-king (Bālī), like Hooykaas and the others would have us believe, but that Bālī, the dying monkey-king took the golden flower from his neck and handed it over to his brother Sugrīwa. The Oldjavanese poet is not to blame that so much confusion has been created, as the text is clear and faultless. Even Jasadipoera, who wrote the N.J. Serat Rama is correct in his rendering at this particular place.

VI.199a *ménak tāmḃēk nira lawan ikañ wānarātyanta tuṣṭa.* K is doubtful to whom *nira* refers. I am certain it refers to Rāma, because if it refers to the apes, the author would possibly use the word *nika* or *nikā*. See my argument about it in my article: 'The Samāya of Bharadāḥ and Kuturan', in *Indonesia*, no. 17 (April, 1974, p. 54, note no. 11).

VII.5a *rajaḥ tamah*. J. renders *rajaḥ tamah* with the more common lexical meaning (*nevel en duisternis*) which I regard inappropriate to the context, as it is indeed rather extraordinary to compare a rainbow with *mist and darkness*. I discover in MD p. 252, *rajaḥ* explained as *colour, passion, redness* and *tamas* on p. 107 as *darkness, gloom of hell, ignorance, delusion*. Hence my translation into *colour of delusion*.

VII.6b *harṣa yadulu-dulur paḍāputih* (flying in lines, white in colour). J's rendering which compares *mating herons* with *Manmata's bannier* is again hard to believe, besides how could those herons mate while they are flying.

VII.9a *kaṇṭha gadgada*. I regard this phrase to be the equivalent of *gulu nirāsēkēl*. Hence my translation into *his throat flinched*.

VII.38d *ujari yan mapāmbēk nikā*. (tell him that he is sinful). J renders it with *vraag hem, hoe zijne gezindheid is* (ask him what he is inclined to do). My rendering sounds much stronger, as I get the impression that Rāma is very angry. Another thing that constitute the difference is that J renders *mapa* with *what*, whilst I translate it into *to sin*. The word *ujar* is in fact a very strong expression of anger in N.J., e.g. *ujar-ujarana*=abuse [him]!

VII.41b *ñhulun [n]iki katuhwan harah*: (I am very bad). J apparently has an opposite opinion to mine, as he renders the phrase with *want ik ben overtuigd* (because I am convinced). Or he might mean "because I have seen [my mistake]." If this is correct, then the difference with my translation is not as grave as I saw before. The phrase *katuhwan* might mean in N.J. *kebangeten* or in B.I. *keterlaluan* (too bad).

VII.62a *hana ta manuk madulu-dulur* (birds, one after the other...). J renders it with *die hen vergezelden* (which accompanied them), which implies that the birds came to the monkeys, which is not true, because before the birds came out of the cave, the monkeys had not seen the cave, and there is no implication at all that the birds came to the place where the monkeys had taken a rest.

VII.74d *praśāstēbūṅku Mērusāwarṇi* (my famous mother was Mērusāwarṇi). J remarks that K has already translated this stanza in his article *Een merkwaaardige teksverknoeiing in 't Oudjavaansche Rāmāyana*, in *BKI* 49(1897-1898) 171-173. K, among others, states that the text is corrupt, because the metre is not correct, but the main problem he puts forward is in fact, that according to a Bombay edition of the Rāmāyaṇa, Mērusawarṇi is a man, and could not

possibly be the mother of Swayamprabhā (p. 172-3). He further mentions that in a Bengalese edition of the Rāmāyaṇa he finds instead of Mérusāwarṇṇi, the name Hémasāwarṇṇi. At the time K translated the stanza, and again quoted by J., the translation of HPS had not been published. HPS, II, p. 297, has the answer to part of these problems. I quote Swayamprabhā, saying: I, Swayamprabhā by name, the daughter of Mérusāwarṇṇi, guard this dwelling belonging to Héma, who skilled in the arts of dancing and singing, is my dear friend, O, Foremost of Monkeys!" So Héma is the friend of Swayamprabhā, but still we do not know whether Mérusāwarṇṇi is a male or female person according to the Skt. original story of the Rāmāyaṇa. The *dānawarāja* in HPS is called Maya, the chief architect of the *dānawas* and a student of Wiśwakarmṃā, who is the god of arts and crafts (see H. Zimmer, p. 3). In another source, *Myth of the Hindus and Buddhists*, p. 12, Wiśwakarmman is a demon-king (*dānawarāja*). In the Oldjavanese RK., Maya is not mentioned, so that we receive the impression that Wiśwakarmṃā made the cave, and he too was the one slain by Indra, and that Swayamprabhā was his daughter by Mérusāwarṇṇi. It seems to me that the drama happens this way. Maya, the student of Wiśwakarmṃā, husband of Mérusāwarṇṇi, and the father of Swayamprabhā wants to marry Héma, after he has constructed the building in the cave. Indra, the king of the gods, apparently in love with Héma himself, kills Maya and gives the building in the cave to Héma. Héma, being a friend of Swayamprabhā, engages Swayamprabhā as warder of the building, so that she does not need to look for accommodation somewhere else. In the Javanese shadowplay, Swayamprabhā is the wife of Hanūmān at the time of the Pāṇḍawas.

VII-89a. *kami* (we) All the mss. reads *kita*. As *kita* in Oldjavanese usually means *you* (second person, singular or plural), e.g. in stanza 88, *kitāri Jātāyu*, I replace *kita* with *kami*, to avoid confusion. On the other hand I do not amend *śartranta* (st. 91) into *śartraṅku*, because the speech can be regarded as coming from the monkeys themselves, urging each other to give their lives to the bird Sampāti.

VII-112e. *hana ta iwak wré pada ya lumumpat*. J translates it into *er uaren onk visschen, die sprongen als apen* (there were also fish, which jumped like monkeys). Apparently J does not know that *iwak wré* is the Skt. *jalakapi* which is a dolphin (see MD. p. 99). *Makara* should not be translated into dolphins here, but prawns. See my explanation about it in my article "Makara", in *Relung Pustaka*, Augustus, 1970, p. 24-7.

VIII.13d *yan sampun marèn apanas lumakwa sigra* (when it is no longer hot, you can go on)- J renders it *als gij niet langer verhit zijt, zult gij snel verder gaan* (when you no longer feel hot, you can go faster). In this stanza only the heat of the sun is mentioned, not Hanūmān's. In N.J. this phrase is very frequently used, e.g. *Jèn wis mari panas, mankat manèh* (when [the sun] is not hot anymore, [we] can go further.)

VIII.24b *kali luñka yākuliliñan kumaluñ*. J seems to put a fullstop after *kumaluñ*, so that his translation reads *die zich rondom kronkelden* (which wound around). Around what is not mentioned. My reading is that the river winds around a mountain, which [together with the mountain] constitutes a tremendous defence line.

VIII.31a *śāstra wēgig* (formulas to ensure victory). G & R II.71 explains that *wegig* means *skilled, expert in*. So I understand *śāstra wēgig*, as a formula that creates skill, power etc. in men, to ensure success. J renders *wēgig* with *onbeschaamd* (impudent, impertinent) which is not listed in G & R, nor in Pigeaud's Javaans - Nederlands Handwoordenboek. The translation of lines b-c-d, is therefore so different from mine, that it is difficult to compare.

VIII.32a *watēk mapēkēn* (went to the foodstalls). A *gulma* is a military unit, and in line c. there is mention of their habit in eating. The literal translation of *watēk mapēkēn* is [to form] a group to the market, hence my translation into *went to the foodstalls*. J on the other hand renders it with *dat een markt hield* (who held a market). I find it rather strange that a unit of soldiers is holding a market

VIII.33cd *manēwēr pupu.....amēcēl-mēcēl.....* There are various ways of cooking meat in Indonesia, one of which is called *masak pęcēl*, which in Old-javanese is termed *amēcēl-mēcēl*. This kind of dish is always spicy and very hot, because many chillies are used. So I understand that the *pupu* is being cooked into *pęcēl*, whilst J seems to combine *pęcēl* with the *kulub-kuluban*.

VIII.45c *wētu niñ wulan dadi humis ya manis*. The rendering of J which is followed by P closely forms a literal translation, without considering logic. Indeed *humis* can be translated literally into *vloeien* or *vloeibaar*, but that the pearls or sands turned into water seems to me a bit far-fetched. In N.J. there is the word *umēs* which means wet, hence my translation into *there was a dewfall and [the air] turned cold*. We should remember that this phrase is not a comparison but a statement, a description of the temple at that particular time. From VII. 41-59, P has translated the RK in *T.B.G.*, vol. 72.

VIII.47a *tambak* (stone walls). J renders it with *dammen*, P. with *ringmuren*. Further P. renders line d. with *waren te vergelijken met het luidruchtig geluid van de (gekarnde Melk-) zee*. My translation and J's do not make any reference to the Milk-ocean. See also note on stanza 57a.

VIII.49a *ikana prasāda i yawa nya kabèh* (all the temples outside). P's rendering is close to mine, while J translates it into *de tempel was van buiten geheel gevuld met gouden beelden*, (the temple was from outside completely filled with golden statues), which I find too fanciful, as the temple in question is not the main temple, which is compared with the *Mandara* mountain, but the *warana* temple. I have the impression that with *de tempel* J in fact means the main temple.

VIII.51a *suwuk lawaṅ*. P's explanation concerning the *suwuk lawaṅ* as the *kāla*-head ornament above the door of a temple is very admissible. See further about this, which I can understand as *kīrttimukha* (the face of glory) in the book of H. Zimmer, *Myths and Symbols in Indian Art and Civilization*, p. 180-4. Yet I could not accept it in this particular place. The translation of P. contains too many words which are not found in the text but are needed to connect the *suwuk lawaṅ* with *ikaṅ pratima*. Further the comparison of the *suwuk lawaṅ* with Rāhu after the Samudramanthana seems not to be in the right place here. Rāhu here should be understood as still having a complete body. So *ikaṅ pratima suwuk lawaṅ* which look like Rāhu, are nothing else than the images of demons as gatewardens. Though in the Samudramanthana, Rāhu is not mentioned as taking part in the churning of the ocean, a statement to the contrary is also not known. See further VIII.52.

VIII.52. In this stanza the gatewardens (*suwuk lawaṅ*) are compared with the poison *kālakūṭa*, which usually has the appearance of a demon, running away from the battlefield, out of fear of god Śaṅkara. As known, the *kālakūṭa*-poison is another version of the story of the origin of *amṛta*, also found in Old-javanese literature, e.g. the Tantu Paṅgëlaran. As *kālakūṭa* is said to be running away, it should be assumed that he has still his complete body, not mutilated in any way.

We see here that P's translation is at fault, as he probably overlooks the story of the *kīrttimukha*. It is impossible for the *suwuk lawaṅ* (*kīrttimukha*) to run away from god Śaṅkara, because it is the manifestation of Śaṅkara's own power. (See H. Zimmer, *Myths and.....*, p. 180).

VIII.54-55. There are various differences in the translations of P and J and mine, which are difficult to define and to trace what the reasons are. This is perhaps one of the examples where the translations are to be regarded as alternatives.

VIII.57a *tambak* (canal). P renders *tambak* with *een hooge ommuuring* (a high ring-wall), J is in doubt whether to render it with *dam* (canal) or *dijk* (dike). I render it with *canal*, more or less influenced by line c, whilst P and J seem to be at a loss there. (See also note on stanza 47a).

VIII.61a. I cannot trace what the equivalent in the text would be of the word *hij* (he) in the rendering of J. Without doubt it refers to Hanūmān. In my view stanzas no. 61 and 62 describe the demon-guards who passed their time by doing exercises, to improve their skill in combat.

VIII.64-67. The images created by my translation and that of J are quite different.

VIII.90cd *kèn-kènyāñkèn tan pakēnārryakèn, dodot nyālit sutra lèn luñsir abhrā*. J does not understand what *tan pakēnārryakèn* means, hence his confused translation. *tan pakēnārryakèn* is derived from *tan pakēna* + *arryakèn* both elements meaning *not to wear* or *to leave out*. *dodot*: *staatsiekleed om het onderlijf gedragen* (G & R, I, 582) *luñsir* = *band* (Pi. Javaans-Ned. wb, p. 246). Hence my translation.

VIII.92a *ya ikā*. J renders it with *zij* (she) referring to Sītā. It is very unlikely that the author would refer to Sītā in that way. See my argument in my article 'The samaya of Bharaḍah and Kuturan'.

VIII.106. This stanza describing Sītā's condition is very popular amongst the Javanese through Jasadipoera's version. Though Jasadipoera's rendering, regarded from the philological point of view has many faults, I dare to say in poetical value it is more beautiful and produces a stronger appeal and emotion.

VIII.108d *mañjuwat alah puji*. The literary rendering should be *ogling and praising*. J does not translate the words *alah puji* as he thinks they are irrelevant.

VIII.120a *tañ jalani*. J remarks that the meaning of *tañjalani* (note his spelling) is not clear to him. If he separates *tañ* from *jalani* perhaps the meaning

will dawn on him, *tañ* (not) *jalani* from *jalan* (to do, to perform). Hence my rendering into *you do not need to keep to the good path*, meaning that Sītā does not need to be faithful to Rāma, because nobody would dare to criticize her, because of fear of Rāwaṇa.

VIII.135. This stanza is based on mss. A and C. Apparently K. also intended to include it in his edition, as ms. A. is also used by him and that he skips from stanza no. 134 to stanza no. 136.

VIII.137c *sabarin ya tan pamatihé* etc. It seems that the word *ya* is regarded as 3rd pers. sing. by J., whilst I regard it just as a part of *sabarin ya*. This phrase is still very frequently used in the *wayan*-play.

VIII.148ab *tan hanā juga*. J seems to regard the phrase as part of the following line, which is evident in his notes. *tan hanā juga* (with an *a* irrealis in *hana*) means to pass away, to die. Hence my translation. In the N.J. sentences like *bapaké wis rong taun ora ana* or in B-I. *ayahnya sudah² tahun tidak ada* still exist.

VIII.152a *bāp aku*. J reads *bāpaku* and render it with *vader* (father) which is totally incorrect.

VIII.156. J's translation is confusing because of faulty reading.

VIII.166b *balisah masāra bali mātya tan māti*. J reads *smaūrabali* as one word or compound, and becomes lost. *Balisah masāra*, lit. translated reads *anxiety is increasing in strength*; *bali mātya tan māti*, lit. translated will read *on the other hand [I] want to die, but [I] cannot*.

VIII.177c *naréndra*. J apparently refers to king Janaka, the father of Sītā, whilst I am inclined to refer to Rāma, based on the story further on (XVII.92-99, XXVI.40-45) that they always pray for the safety and victory of Rāma. Also the following stanza 178, in which is related that Hanūmān was very happy to see that performance, seems to point to Rāma.

VIII.191c *bhīṣama yan kasiddha ya*. In my view it is better to read *tan kasiddha* rather than *yan kasiddha*. Hence my translation. It seems that *ya* and *ta* are confused in the mss. See e.g. stanza 137c. If the text reads *sabarin ta tan pamatihé*, it will be less ambiguous.

VIII.206c *taya foka nwañ maharañ*. J's rendering is illogical. How could Rāma be willing to ignore Sītā's suffering? My translation however suggests

that Sītā wants Rāma not to worry about her, because Sītā is no longer worried herself, because she knows about his plans.

IX.3d *kusumawicitra* (various flowers) (See M.W., p. 298). J renders it with *verspreide bloemen* (scattered flowers).

IX.14c *wugari hilañ yēka makahalintañ*. J remarks that the word *makahalintañ* is not clear to him. Apparently he has misread it, e.g. reading it as follows *maka-halintañ* whilst the correct reading should be *ma-kahalintañ*.

IX.15d *wulu nira tuṅgal tuwi taya siṅsal*. Again J's reading is at fault. He separates *ta* from *ya*. From his notes, it is apparent that he has pondered over this line very deeply.

IX.19a *kabubat bēntis*. This is a type of kicking in the *silat* martial art. The leg is swung for a kick, while the body turns to the back. Sometimes the first move forward is done with one leg, but the finishing kick is performed with the other leg. This is why it is said to be *kabubat* which literary means *hit by a swinging thing*. If we do not read *kabubat* together with *bēntis*, then the thing which was swung about should be the *candana*-tree. Then we have, more or less, a translation like J's.

IX.27. See also my translation in my article "The samaya of Bharaḍah and Kuturan".

IX.30c *kumēbu-kēbu tibā* (to fall in heaps). J bases his translation on the Balinese translation *mapupahan*, but he considers that the word should be read *mapupuhan*. I think *mapupahan* perhaps mean, to fall upon each other, like in N.J. *timpah-timpahan* which means in B.I. *bertimpa-timpaan* or *bertindih-tindihan*.

IX.68-69. J is confused by the text, which says that the demons are confounded, as at times they see Hanūmān alone, and at other times there are many Hanūmāns, and also the size of Hanūmān is sometimes small, sometimes big (*anēkarūpa*). That Hanūmān can expand his size or become small, we know from other episodes, for e.g. when he is flying to Lēṅkā, he expands his body (VIII.3a), and when he is swallowed by Wikaṭākṣiṇī he also expands his body (VIII.20). However when he was already approaching the city of Lēṅkā passing through the mountain of Suwéla, he shrank himself into the size of a hare in broad daylight (VIII.23). With regard to the number, it might be because he

moved so fast, that he looked as if he were everywhere, or it may have been a spell which he put on the demons. This kind of ability or power is frequently found in Skt. or Javanese literatures, and is called *kāya-wyūha* (division of personality). See Tawney, *The Ocean of Story*, IV.4.

IX-80b *tan aṅgēh ta yāmbēk niran tan pacihna.* J's rendering *niet ongerust te zijn en niets te laten blijken* (not to worry and not to show the least uneasiness), cannot be said as an alternative to my translation "who does not want to be without evidence". The author for sure talks about "this evidence" again, when Hanūmān returns to his friend at mount Mahendra (X.10-12), and especially refers to the arrow which remains sticking on Hanūmān's thigh, the author says: *muwaṅ taṅgwan yēkanola kanin ira ya guha datutulyēkanan rāh* (and the arrow [sticking on his thigh] is a snake, his wounds the caves and the blood the *datu* [flowing forth]). No trace of this kind is found in J's rendering.

IX-81c *ākāra pūrṇa.* In his note J suggests reading the above phrase as *akārṇapūrṇa*, despite the fact that it is found in the *Wirāṭaparwa*. I cannot agree with J's view, firstly because the phrase makes good sense in the context, that is, *perfect shape* (MW, p. 127), while *akārṇa* according to MW p. 1 means *without ears, deaf, without helm* etc. which is not in accordance with J's rendering.

IX-82 J's description of the snake-arrow is totally incorrect. Perhaps he is puzzled by the word *māwān* which he renders with *zoo hoog* (as high as). I render it with *enormous*.

IX-86b J's rendering suggests that Méghanāda talks to Hanūmān, as he uses the word *gij* (thee), though stanza 87 says that those words are the words of Méghanāda to his soldiers. Also the word *punḍut* in stanza 86c seems for J to have no connection at all with *inusuṅ-usuṅ* in stanza 87b. Besides if we study the reliefs of the Penataran Rāmāyaṇa reliefs, we should then see that my rendering is closer to the text.

IX-88d *ndya ṇ dharmma ndya ṇ kawikwan.* The translator should remember that the demons are talking about the messenger of Rāghawa who, they think, should behave like Rāghawa who is known to live in the woods as an ascetic.

X.8a *satēka ṇka ri tamanku.* Intentionally or not, J. seems to read *ṇku* instead of *ṇka* of the text and translates it into *ik* (I), which in my opinion creates

a wrong picture, because in the story, whether Rāwaṇa is in the garden or not, the Sun is always cool and the wind does not dare to blow hard, as e.g. related in IX.5, 6.

X.11d *tan pējahatah wanara denta* (You should not kill a monkey). It seems, that a monkey belongs to a very low class of animals. Hence the disdainful attitude of Rāwaṇa towards Hanūmān. Hanūmān however cleverly used this classification as a weapon to show how wrong Rāwaṇa would be if he killed him. Besides, he was a messenger, alone, and without defence. Apparently the status of an ape was also used by Bālī when he accused Rāma of performing a wrong and sinful deed by killing him. Rāma replied however that he as a *kṣatriya* can kill any animal, but if Bālī claimed not to be an animal, but a man, Rāma still did not sin, because Bālī had committed adultery, which was a good reason for killing him. In the case of Hanūmān, Rāwaṇa is a *rākṣasa*, and a *rākṣasa* is much higher in classification than a monkey, even higher than human beings. This is the main reason why Rāwaṇa did not ask of Brahmā to become invulnerable against human beings, because he was already invulnerable against deities, who were classified much higher than *rākṣasas*. See concerning this classification of creatures in the *Agastyaparwa*, ed. J. Gonda.

X.32b *pajarmwiryyaku nuni*. J. renders it with *zegt gij, heb ik mij vroeger verworven* (you say, I have obtained them in the past). In my view this is rather distorted. *iryyaku* means *to me*. Thus the literally translation should be: *you said to me formerly*.

X.43cd *makira-kira maraṇ duta, moñēn-añēn mopaya*. J's rendering *het past een gezant, om plannen te beramen en er op te zinnen, hoe men zal bedriegen*, is hard to understand, so that I do not dare to translate it, especially the last part. Is it appropriate for an envoy [of a nation] to deceive other people?

X.45d *apa ta halēpakēn molah* (what is the use of being angry). Literally the translation should read: *what is the use of being too active*. The N.J. expression for *molah* here is perhaps *kakēhan polah* (too active, to waste energy). J suspects the text to be corrupt, as he cannot understand the words *halēpakēn molah*. When I read the mss. they appear to be alright, and all mss. contain the same text.

X.60b *pyah* (stomach). J renders it with *dij* (thigh). If we study the relief of this episode at the temple of Prambanan, we can see that the arrow

of Rāma pierces Mārica's stomach. (See Stutterheim, *Rāma Legendes etc.*, II, plate no. 33).

X.64a *tēka mamēlēg ikañ duṣṭa*. I regard *ikañ duṣṭa* as the subject, whilst J. regards it as the object and creates a subject from elsewhere. He repeats it in stanza 65.

X.70d *prisakiti ta hati nya wēh saranta*. J. reads *prisakiti ta! Hati nya wēh saranta*. *Hati nya* is here the object which is still very common in B.I. Thus one can say, *sakiti dia*, or the older form of structure will be *sakiti matanya*, *sakiti hatinya*. *Saranta* means slow, long time.

X.71c *jamañ* (diadem). J. is puzzled by this word, as it seems unlikely to him, that Hanūmān would have given such an expensive crown to wear. Instead I wonder whether it was customary in ancient days to put a crown, or to be more exact a mock-crown, on the head of a person who was sentenced to death, e.g. Jesus Christ on his way to cruxifixion. The cruxifixion itself proved not to be a new invention, but had already become a custom at that time.

XI.1b *dunuñ tañ umah nka riñ antahpura* (heading for the buildings of the inner city). J renders *antahpura* with *vrouwenvertrek* (women's room, apartment, quarters). I think female quarters is too small a part of the city, hence my translation into inner city which I imagine to consist of the entire compound of the royal palace including the government buildings and the mansions of nobilities and high ranking officials.

XI.2a *Tripura pura murub* etc. J's translation is surprising, he seems to forget that Īśwara had burnt the city or palace of Tripura. It is a very well-known story. See e.g. H. Zimmer, *Myths and Symbols* etc., p. 185-9.

XI.9d *tapwan mojar sira ndān guyu nira mamanis nā pañawruh nikañ wré*. J renders it with *hij sprak nog niet, doch hij lachte liefelijk, daaraan zag men, dat hij een aap was* (he had not yet said a word, but he smiled nicely, that was why one could see that he was an ape). In my view the last part of J's translation is at fault. *wré* here refers to the monkeys who were coming to Hanūmān.

X.14a *krama kāla* (time passed). I cannot understand why J. translates the phrase above into 's *Avonds* (in the evening, at night). It is improbable that Hanūmān chose to travel at night, because before he went to Lēñkā, Sugrīwa

advised him to be careful, when they camped at night (*añhinēp*), because there were many rangers of the night (demons). See VII.50.

XI.22c *mwañ cūḍāmañi tulya ni ñhulun* etc. J seems to change the order of the words and creates a confused picture in his translation. Line d, is confusing too, because he divides it into two sentences.

XI.24cd. The question mark seems to mark J's translation, as my impression is that the translation of the Oldjavanese text should be the other way around.

XI.27a *hawya katañguhan*. The literal translation should be *do not let yourself be remembered*. Hence my translation into *please remember*. J seems to translate *haywa* (do not) into *niet* (not).

XI.31ab. J's understanding of the word *hulun* (*slavin*) is the keyword to his misunderstanding of the two lines, as it gives the impression that she is a *slave-girl* in Lēñkā. In fact, she realizes now that she, as the wife of her lord and master Rāma, should behave and act as his *slave-girl*.

XI.39d *sira tapuy sakunañ-kunañ ya tālōñ*. I cannot comprehend J's translation *Zij is als het vuur met blinkende vuuroliegen* (she is like the fire with gleaming fireflies). In the following stanza he renders *wa* (the *apuy* in stanza 39) with *gloeierende kool* (burning coal).

XI.46d *lanā hanēñ citta ya kēsarā nira*. I cannot see who the *hij* (he) is in J's translation *voortdurend is hij in hare gedachten*. The only male in the stanza are the *domkoppen* (fools) in line b, which makes the translation more incredible.

XI.50b *madan tikañ wré mañusuñ-usuñ masö*. J renders this as follows: *De apen maakten zich gereed, allerlei dingen vervoerende en naar voren tredende* (The monkeys made their preparations, carrying all kinds of things along and stepped forward). Clearly J has misunderstood the text and thereby depicts an incorrect picture, because he separates *wré* from *mañusuñ-usuñ*, whilst in fact *wré mañusuñ-usuñ* are those monkeys assigned to carry Rāma and Lakṣmaṇa. HPS. III.10 reads: *And those foremost of men, borne on the shoulders of the monkeys, appeared beautiful like the sun and moon, in conjunction with those two great planets, Rāhu and Ketu, and honoured by the King of the Monkeys and Lakṣmaṇa, Rāma accompanied by his army, proceeded towards the south.*

XI.51b *sara*. J remarks that he cannot understand its meaning in the context. I hold the view that its general meaning *sara* = *strength, power(ful)* fits the context. I render it with *firmly*.

XI.57d *dudū ṅ manuk kinnara jīwa-jīwa ya*. I changed the order of the words into *dudū ṅ manuk jīwa-jīwa kinnara ya*. Hence my translation *not to mention the jīwa-jīwa-birds which were the kinnaras*. No trace of the *kinnaras* is found in J's renderings.

XI.71c *pralaya warāha* (the boar of doom). It seems, that what is meant by the boar of doom is the incarnation of Viṣṇu as a boar saving the goddess Earth from being sucked into the sea by a powerful serpent-king. (See H. Zimmer, *Myths and Symbols etc.*, p. 77-9).

XI.77cd *saṅ śrī Raghusuta* belongs together. J does not see it this way and that is why in his translation the goddess Śrī becomes sick.

XII.11abc *yan wruh ri lwir nikanan inak riṅ murcca, yan yèkānuṅ parama sumuktèn yoga yèka lwir niṅ mati ta kunan liṅ niṅ rāt*. The belief in *mithuna* (coition) not only as a symbol of the union of Śiwa and Śakti for procreation, but also Bliss, is common in Tantric treatises, which also seem to have been very popular in Indonesia in the past. One feature, which in Skt. is called the *Pañcatattwa* or *Pañcamakāra*, is known to the present day in Java as the *ma-lima* (the five m's), these are *madat* (taking drugs), *madon* (coition), *main* (gambling), *minum* (drinking liquor) and *maling* (stealing). The slight difference is perhaps brought out by the Moslims, who made a crusade against these five vile acts. To return to the *mithuna*, Mulk Raj Anand mentions that the Kāpālikas located the soul in the *yonī* and believed that *mokṣa* could be attained by the complete enjoyment of woman. (See F. Leeson, *Kama Shilpa*, p. 51-2).

XII.20c *cumbananaka*.

35ab *stri mulat ri ḍaḍa nin wara kami, n-ton wuri nya ginarut priya ṅuni,*

36b *n-ton wuri nya manahut pipi mar mrik.*

From the quotations above we can see that the *cumbananaka* (caresses with scratches) seem also to include tooth-bites. It seems that here is only the scratches on the breast and bites on the cheeks, which according to Wātsyāyana's *Kāma-sūtra* consists of eight kinds of nail marks and also eight kinds of tooth-bites. See *The Ocean of Story*, V.193-5 which has an extract of the *Kāma-sūtra* of Wātsyāyana, translated by K. Rangaswami Iyengar, Lahore 1921. See also

Sir Richard Burton's translation of the Anaṅga-raṅga, titled *The Hindu Art of Love*, and *The Kama Sutra of Vatsyayana*.

XII.38. See my translation of this stanza in my article *The word taji in the RK*.

XII.45c *mārin mérañ*. I render *n* in *mārin* with *she*, as in previous stanzas it was the wife that was bashful or shy, not the husband as rendered by J with *hij* (he).

XII.52. Concerning the nature of the demons, see e.g. *Agastya parwa*, ed. by J. Gonda, p. 370.

XII.44cd *yapwat taṅgē yan wilēta ṅkē ri gulūṅku, byaktān tūta saparantāku katalyan*. The literal translation reads *As long as you tie up my neck, clearly I will follow you everywhere, as I am tied up*. This literal translation might be the real meaning of the lines, because tying up the necks of bride and groom with a sacred cord is customary in marriages according to Hinduism. See P. Thomas, *Hindu Religion, Customs and Manners*, Bombay, 1956, p. 92. In other words the lines above means: As long as we are married, I am bound to you.

XIII.11d *nahan dumēh nyāku pi saniscayēn pati* (this convinces me of his death). J renders it *dat is the reden, dat ook ik ongetwijfeld zal sterven* (that is the reason, that I too will surely die). At the death of Daśamukha, there is no mention about the death of his mother or his wives in the RK. Even in the Rāmāyaṇa of Wālmīki, only the lamentations of Rāwāṇa's consorts and queen Mandodarī are mentioned, but not their death, let alone that of Rāwāṇa's mother's. The Bhaṭṭikāvya spends only one stanza describing "the grief of the women of the harem", but does not mention their death also. So J's translation is not tenable.

XIII.13d *prihēn tēmēn wara-warahēn riṅ āgama* (try hard to instruct him by means of religion). J renders *agama* with *wetenschap* (science). My rendering is based on what Wibhīṣaṇa said in the council, trying to convince Rāwāṇa and his subjects of their wrong conduct, which was not in accordance with the holy scriptures. Wibhīṣaṇa quoted the *nitiśāstra*, and explained the *naya śadguṇa*, *janānuraga* etc. etc.

XIII.18c *madēg ta sādara umasō sirāsīla*. J renders it *hij stond vriendelijk op en schoof hem een zetel toe* (he /apparently Rāwāṇa, the king/ stood up in a friendly manner and gave him a seat.) My translation gives the impression that

all the actions taken in this stanza are Wibhīṣaṇa's, the king (Rāwaṇa) is just sitting on his throne. It is unbelievable that king Rāwaṇa, haughty and proud as he was, would stand up to greet his *younger brother*, as J's translation suggests.

XIII.19d *"kapwa patih," wuwus nira.* The punctuation I place on the phrase above, is the basis of my rendering, which reads, *saying: "Well my ministers!"* J renders it with *met geregelde woorden* (with orderly words).

XIII.30d *muṇur-muṇur durnṇaya lumbu tan pahi.* J renders *muṇur-muṇur* with *weelderig* (luxurious, luxuriant). His v.l. on p. 82 gives *gloeïend* (glowing, burning) as its meaning. *muṇur-muṇur* in N.J. means *nauseus*, which is appropriate in the context, as rhubarb may cause nausea. Hence my translation

XIII.31a *balik dahat.* J renders it with *zeer verkeerd* (very wrong), which I find inappropriate in the context. I render it with *very different* [in comparison with his conduct in the past as suggested by the text further].

XIII.33b *hulunta tuṅgal wēṇaṇomaṇāna ya.* J renders it with *dan zou één hoofd van u in staat zijn, haar te verzwelgen* (then one of your heads is able to devour her). So *hulunta* is analysed by J. as *hulu* (head) + *nta* (your), so that he comes to that incredible rendering. *hulunta* is derived from *hulun* (slave) + *ta* (your) meaning *your slave*, and in this case meaning *I*. *hulunta tuṅgal* is *patik seorang* in B.I. (I alone). J's translation of the last two lines is faulty, because of wrong interpretation of the words *śrī wararāja* which should be understood as meaning Rāwaṇa (my lord in my translation), not *voortreffelijke vorsten* (outstanding kings) as understood by J.

XIII.34 *lawan [n] ikaṇ wanara mūḍa tan pira.* J's reading is at fault here, he stops after *wānara*, while the correct stop should be after *mūḍa*. So I read *lawan [n] ikaṇ wanara mūḍa/tan pira* (and [in the case of] the stupid monkeys, it is nothing). J's wl. on p. 128, gives as meaning for *kēṭṭ-kēṭṭ*, *samengebalde rijst*, and for *kēṭṭ-kēṭṭ*: *ontbijt* (breakfast). I take the latter, because for Prahasta, a breakfast is certainly less than lunch or dinner, at least that seems to have been in the mind of the Javanese writer of the RK. See also XXII.12a, where Kumbhakaraṇṇa also has his breakfast (*kēṭṭ-kēṭṭ*).

XIII.51b *awas ya sorēka musuh nirēṇ rana.* J renders it with *is het duidelijk, dat hij zal onderdoen voor den vijand in den strijd* (it is clear, that he will be defeated by the enemy in battle). I get the impression, that J. had divided the stanza into two units, the lines a b and c d, and between them there seems no relation at all.

XIII.54-66. I must admit, that there are too many things that confuse me when reading J's translation, so that I cannot explain the discrepancies.

XIII.67c *inupāya*. J renders it with *bedriegen* (to deceive), whilst I regard it as synonymous to *pinrih*, to emphasize the meaning.

XIII.76ab *Sirāta mitrānta taman sasambhawa, apan paḍa krodha paḍānhiḍḍēp lara*. J translates these lines into *uwe vrienden echter zijn niet passend, want zij zijn allen toornig en slecht gezind* (your friends however are not fitting, because they are all malicious and ill-natured). In my view the connection between a b and c d is hard to find in J's translation.

XIII.77. J's rendering of the word *bajra* with *diamond* is the key towards his misconception of the whole stanza, as the comparison does not fit at all.

XIII.79a *sēḍēntat*. I regard it as a contraction of *sēḍēnta tāt* (if you do not), because then the counsel given by Wibhīṣaṇa which basically is attempting to dissuade Rāwāṇa to fight Rāma, does make sense, and is in line with Sumālī's advice in XIV.cd *apan sēḍēn kita mituhwa lanā hayunta, yapwat wihañ niyata yan pralayā su-Lēnkā* (because if you follow his advice, your good fortune will remain forever, if you are unwilling to do so then certainly Lēnkā will be ruined). It should be remembered that Sumālī uses the word *sēḍēn kita* too.

XIII.89e *haywā lēwih sañka ri sañ Raghūttama*. J renders it with *verhef u niet boven de voortreffelijke telg van Raghu* (do not put yourself above the excellent offspring of Raghu). He inserts *yourself* into his translation, which makes it wrong, but also his understanding of the word *haywā* (with a long *a*) does not help him find the right rendering. *hayuā* in this context is the word *janganakan* in B-I., which means *let alone*.

XIV.4d *wèt ni suśakti nira hētu nikañ wiśirṇṇa*. J's translation is confusing, because he could not see the distinction between *nira* and *nikañ* in the context. See e.g. my article 'The Samaya of Bharaḍah and Kuturan'.

XIV.6cd *yapwan lagāna rasikā yadiyan tēka nīkē,
byaktān pējah kita matañ nya tanēmbahātah*.

J renders it with *Of gij tegen hen optrekt of als zij hier komen, het is duidelijk* etc. Here is an example of the fault of J's translation, stated by P. in his *Kapustakan Djawi*, p. 4, in which he says that because J adheres too closely to the text, the real meaning is very often lost. In this case J adheres too closely to the word *yapwan*, which he renders with *of* (whether), whilst it can mean *but if*.

XIV.9a *Hiraṇyakaśipuḥ*. J remarks that the demon Hiraṇyakaśipuḥ is mentioned in the Ādiparwa LXV.17 as the son of Diti. The Agastyaparwa also mentioned this demon as the father of Prahlāda, the devout worshipper of Viṣṇu. See concerning this story in e.g. *Stories of Indian Gods & Heroes*. It seems that the story of Hiraṇyakaśipuḥ, or more correctly that of Narasiṃha, is also popular in Indonesia (Java), as I have seen several statues in the Museum Pusat in Jakarta, of Narasiṃha tearing Hiraṇyakaśipuḥ apart.

XIV.19d *tātar lëgö sapinatih tuwi tar patih ya* (he did not want to obey people worthy of being obeyed). J renders it with *al wat hem aangeraden werd volgde hij niet* (all counsel given to him was not followed). In my view, the emphasis here is on who is giving counsel, because later on Kuṇbhakarṇṇa raps on it (see XXII.24-28). Wibhīṣaṇa's lamentation also mentions this matter (see XXIV.38).

XIV.32a *huwus maněmu suka*. J renders it with *ik zal geluk verwerven*, which is completely incorrect, because *huwus* refers to the past, while *zal* (shall) refers to the future.

XIV.37d *tan sinansaya*. *Without doubt* is the literally translation. J's rendering *niet geveesd* (not feared) gives an adverse picture.

XIV.44c *kaba-kaba*. J remarks that his rendering *eene kleinigheid* (an insignificant thing) is not in agreement with the dictionaries, which gives as meaning *spel* or *scherts* (sport, game, play or joke). Pigeaud's dictionary however on p. 157, gives as its meaning *onverschillig* (indifferent, negligent, thoughtless) which in my view is appropriate in this context. The word in B.I. is perhaps *gegabah*.

XIV.48-49. This description of a king in a fury is very well-known in the *wayaṅ*-play, e.g. *kumedut padoning laṭi, nètra ndik, jaja mawinga-winga, muka brit lir tinepak, lamun sinabet ing merang sagantang, mesti bel mubal dahana* (see e.g. *Rabinipun Raden Surjatmadja*, p. 30).

XIV.50d *hāh asambhawa dahat puliha tuwi*. J's rendering is a literally translation. It is as if he has never seen a *wayaṅ* performance. If he does see one he must recognise it as to be similar to e.g. *raṅkēpa sèwu si Rama, Rawana ora bakal kèwran* or something like that.

XIV.55c *banantěna*. J renders *banantěn* with *fijne witte stof* (fine white material) and feels rather doubtful, as he cannot find this meaning in the

dictionaries. P. however thinks that *banantěn* is an older form of *walantěn* or *malantěn*, originating from Tamil *wannara*, Mal. *benara*. The Indonesian form is *binatu* or *penatu* (S). *Amalantěn*, P. adds further, in *Serat Jusup* means *to wash*. (BKI.82.191). Apparently J missed this. I render *banantěn* with *clean*, in the sense of *after being washed*, *pure* etc.

XIV.56b *kaśmalānirāṇ-irāṇ maniwi-nīwi*. J renders it *onrein en schandelijk is dienstbaarheid* (filthy and disgraceful is subservience). I am not sure of the translation of J's rendering, because I cannot comprehend it fully, as it sounds so strange. I believe that J. takes *maniwi-nīwi* as being derived from *siwi* (to serve), while in my opinion it comes from *iwi-iwi* (to make a fool of s.o. to taunt, to harass).

XIV.66-69. I cannot comment on J's translation.

XV.6b *umajarakēna bhakti rasikana tēka*. J's rendering reads *om zijne aanhankelijkheid te betuigen aan hem, die kwam* (to express his devotion to him, who came). It seems here that J. understands *rasikana* to be Rāma, whilst I am of the opinion that *rasikana* is Wibhīṣaṇa.

XV.7c *sahuripana mahārdhika tuwi gunawān* (it is certainly better to accept him as he is noble and virtuous). I render *sahuripana* with *it is certainly better to accept him*. The Oldjavanese author might have used this word, which is derived from *hurip* (life), just in reminiscence of the original Skt. version which mentions that some monkey-chiefs want to kill Wibhīṣaṇa, as they doubt his sincerity (See HPS.III.36-43, esp. p. 39-40).

XV.23a *makara*. I render *makara* as *prawns*, as I feel it is unlikely that *dolphins*, however small would be crushed like that, because a *pēsut* (*bruinvis*, according to J) passes by. A porpoise is a kind of dolphin and is not much bigger than a dolphin. See my article about *makara* in *Relung Pustaka*, Agustus, 1970. Also in the *Hitopadēsa* the *makara* is not a dolphin or crocodile, but a crab. See *The Ocean of Story* V.48-9.

XV.37b *apan tan durbbalā* etc. I cannot comprehend the word *tan* here as meaning *not*, because were it thus, then the action of Rāma in causing turmoil in the ocean is correct, but is not supported by the text further on (see stanza 40-41). So in my view *tan* here should be regarded as to derive from *ta* (emphasis) + *n* (third person) or should be read *yan*.

XV.39c *uṅwantat Wiṣṇu tèki ṅ tasik* etc. I render the above as follows as *Wiṣṇu, the ocean is your place*. I feel that Baruṇa here gives a hint of the occasion when Wiṣṇu lays on the coils of Ananta at the bottom of the sea during the night of Brahmā. (See e.g. H. Zimmer, *Myths and Symbols etc.*, p. 1-68, esp. p. 31-60).

XVI.3d *kadi pwa pañahū sumārgga nikanān jaya śrī n tèka*. J regards *śrī* as the goddess Śrī. He renders *jaya śrī n teka* with *de zegevierende Śrī, als zij zou komen* (the victorious Śrī, if she would come). Usually if it is the goddess Śrī who is meant, the author would use an honorific particle such as *sañ, hyañ, dēwī* etc. which we could not find here. Thus I think *śrī* in this context should be translated into *happiness* and *jaya* into *success* or *victory*.

XVI.12a *saṅgani*. It seems that this instrument was not used very much in times later than that of the Rāmāyaṇa, so that it is difficult to define. J. renders it with *glasinstrument* (musical instruments made of glass). As I cannot imagine a musical instrument made of glass, I leave it as it is in the hope, that in the future students may have seen such an instrument and be willing to pass his knowledge on.

XVI.15a *Mandāra*. According to MW., p. 788 it is a mountain or name of one of the five trees in Indra's heaven. J. renders it with Erythrina flowers. My rendering is in accordance with MW.

XVI.15b *tumūb tēbēn tan olah*. My rendering of the word *tan olah*, the text has *tamolāh*, is based on mss BCDE, and render it with *without swaying too strongly* as literary it means *without squalls*; *tēbēn* means *obstacle*. J on the other hand reads *tamolāh* as *anulāh* derived from *sulāh* which he renders with *strijken* (see note no. 1).

XVI.20a *giliṅ-giliṅ*. In the notes (no. 2) J renders *giliṅ-giliṅ* as a kind of fish or peacock. I doubt it very much and find in MW., p. 355, the word *gila* explained as the *citron* tree. In N.J. there is a kind of citron-fruit called *jēruk guluṅ* which is indeed very large compared with other kinds of *jēruk*. So I think *giliṅ-giliṅ* might be derived from the Skt. *gila* and later on finds its latest form in *guluṅ*. The lexical meaning of *giliṅ* and *guluṅ* is similar. I think that the juice of the *jēruk guluṅ* is indeed a *sparkling drink* (*inuman marakatottama*).

XVI.30d *puḍak inalēm*. I surmise, that *inalēm* is derived from *in-alēm* and *alēm* develops into the N.J. *alum* (to wither). The N.J. word for this kind of

process, namely withering up flowers wrapped or placed in vessels to transport the smell into something else, e.g., clothes, hair etc. is *ěpěp*. J seems to understand *inalēm* as deriving from *alēm* (to praise).

XVI.30a *jahni*. It is not rendered in the translation. Perhaps it refers to the goddess/river Gaṅgā as the daughter of Jahnu. Here it is represented by *talaga*. This stanza is still very frequently sung by the *dalañ* (puppeteer) at around midnight, when the mood and *patět* of the gamelan changes from *ěněm* (six) to *saña* (nine).

XVI.34d *kinawayuh* < *kawayuh* > *kayuh* (to caress). I render it with *to caress*, whilst J. seems to see it as a derivation of *wayuh* (to have more than one wife).

XVI.35. I retain the Javanese words in brackets in an attempt to save some of the beauty of the rhyme which inspired the poet to describe the relationship between the *sělasih* flower in love (*asih*) with a bee which has ravished (*manađah*) her beauty/love (*asih*). I cannot see, how J. could introduce the *tađah-asih* bird here.

XVII.3a *rājalilā*. I render it with [especially blended] *for royal use*. J. seems not to be certain. In his w.l. he renders it with *naam van een smeersel* (name of a cream) with a question mark. He leaves the word unrendered in his translation.

XVII.14a *ya ñ gañan*. J reads it *tuṅanan* and renders it with *rijdiere* (mounts)-I think the original reading is appropriate in the meaning of materials or ingredients to be cooked. In N-J. *jañan* also means vegetables.

XVII.15d *rumpwana*. J seems to render the word *rumpwana* with *laten die in sero's gevangen worden* (let them be caught in seroes). I do not know what a *sero* is, but it seems that this word is meant to render the word *rumpwan*. In N.J. the word for *rumpwan* is *rumpon*, which G & R, I, p. 362 explains as *een plaats of vak in het water, waar takken of struiken digt op elkaar zijn geplaatst en als't ware bosjes vormen om er de visschen in te lokken. Na eenige tijd wordt die plaats met bamboeroosters afgezet en de daartusschen besloten visch, nadat de takken en struiken verwijderd zijn, met schepnetten gevangen.* (A place or enclosure in a river, where branches or undergrowth are piled up thickly, as to form bunches (or bushes?) to attract the fish. After a while the place is fenced in with bamboo gratings and, after the branches and undergrowth are removed, are the fish trapped inside caught in nets). So *rumpwana* is to catch fish in that way. In my translation I simply render it with *let it be caught*.

XVII.34cd *lalu niṣphala tan padon larasta pañalah riñ Tripurēka nirguṇa pwa.* *Niṣphala* (fruitless), *tan padon* (worthless) and *nirguṇa* (useless) have almost the same meaning, in fact I regarded *niṣphala* as the Skt. equivalent of *tan padon*. Another point which I wish to put forward is, that J seems to overlook the fact that Tripura is not slain by Wiṣṇu, but by Śiwa, and by so doing he cannot see the relation between *larasta* and line d. Line d is only an adjectival phrase for *larasta*. Hence my translation into: *your bow, the slayer of Tripura* [lit. with which Śiwa had slain Tripura], *was worthless and useless*. About the story of the destruction of Tripura see e.g. H. Zimmer, *Myths and Symbols etc.*, p. 185-9. There is a slight mistake here concerning the bow which is mentioned by Sītā. According to the Rāmāyaṇa of Wālmīki (HPS. I.141), it is related that Wiśwāmitra has made two bows one is the property of Rāmaparaśu and the other one is the bow, used by Śiwa to slay the demon Tripura. This bow has come down to king Janaka, as it was born together with Sītā, and is broken in the *swayaṃvara* by Rāma. Rāmaparaśu gives the bow to Rāma to keep if he is able to draw it. The bow of Rāmaparaśu is in fact the bow of Wiṣṇu, so that it returns to its original owner, or if we consider Rāmaparaśu as a manifestation of Wiṣṇu, the bow in fact never falls into the hands of other people.

XVII.37b *cēñēl*. J renders it with *hals* (neck), obviously influenced by the N.J. meaning of the word. On the other hand I am convinced that *cēñēl* in this context means head, as firstly it was mentioned before that Rāwaṇa's attendants, on the king's orders, brought the heads of Rāma and Lakṣmaṇa to be shown to Sītā, secondly because I feel that Sītā would not especially look at the neck of Rāma, while she then addressed Rāma (see stanza 38 sqq).

XVII.53 *astra*. J renders it with *schicht* (dart, arrow), whilst I translate it into *sword*. In fact, *astra* means weapon, but the weapon Rāwaṇa threatened to kill Sītā with before, is a sword, and Sītā in stanza 51d, only one stanza earlier, also mentions a sword (*tēwēk*).

XVII.58b *taman pakaliṇa dé nyu*. J bases his translation on the Balinese interlinear translation, which is *kaunḍukan*. I think the Balinese translator assumes that *pakaliṇa* is derived from *aliñ* which is *unḍuk* in Balinese, but *pakaliṇa* is derived from *liñ* (thought, mind, word, language, explain etc.). Literally the phrase *taman pakaliṇa dé nyu* is *it is not understood by you*.

XVII.59c *sawyakēn < sawi* (a scarecrow). J renders it with *werp het hier weg* (throw it away). Perhaps J thinks that *sawyakēn* is derived from *sawyah* (to

insult). If it is true, then his rendering appears redundant. Why should Rāwaṇa asks Sītā *to throw the heads of Rāma and Lakṣmaṇa away*, and then later on *to throw them in the sewers*.

XVII.63a *amrēm*. J seems to combine *tibra* with *amrēm*, hence his translation into *sliep vast* (sound asleep; deep slumber), followed by his rendering of *tan pisan kapati* (in line b) into *niet ineens in zwiĳm* (not suddenly unconscious). Instead I render *tibra* with *out of grief*, *amrēm* with *to go to bed* and *tan pisan kapati* with *could not sleep*.

XVII.64b *mumik*. J's rendering into *er was niemand, die iets prevelde* (there was nobody who muttered anything), is a literally rendering. The N.J. equivalent of *mumik* in this context is perhaps *mobah mosik* (moving and talking). Hence my translation into *nobody moved a muscle*.

XVII.67b *apa tad wulat i nwañ*. J's rendering is a literally one. The meaning is, that Sītā feels that the Supreme Deity never pays attention to her.

XVII.70-72. I cannot follow J's translation.

XVII.85a *Mantharākhyā* (called Manthara). In the RK there is no clue whatsoever that Manthara means anything else but the mountain Mandara. The Bhaṭṭikāvya, translated by Leonardi, does not mention this name and this episode of the RK, Sītā's resolve to die in the pyre, is not found in this book. Should it be regarded as an indication that, beside the Bhaṭṭikāvya, the Old-Javanese author had also other books/versions of Rāmāyaṇa at his disposal? For sure there are many other parts which can be regarded as indications of this kind, but in this particular episode we see that the author seemed to be at his wit's end, and made an error, very clumsily hidden, even behind a mountain as big as the Mandara. Is there perhaps a part taken out after the words *Hana Mantharākhyā*, or is there something inserted in this place? I feel sure that Manthara is the name of the hunch-backed maid of Kékayī, and that somehow, someone had inserted her name but seemed to have forgotten what she was and what role she played in the story. See also Introduction.

XVII.85d *kasay, pususēn*. In Java *kasay* (face-cream) is made from rice-flour mixed with other ingredients, such as curcuma, sandalwood etc. The ingredients are crushed up together in a grinding-plate made of stone (*pipisan*) with some water. When it is completely blended and very fine, it is made into

balls and dried up in the sun. Sometimes, if the size of the balls are big, they are flattened with the thumb to speed the drying process. When it is dry, it is stored in bottles, mixed with some dried flowers (see note of XVI.30d *pudak inalēm*). When one wants to use it, it can be easily crushed on the palm of the hand, or made into a cream with some water.

Pususēn. Kern's text has *pupusēn*, which puzzled J. My reading is based on mss ABCDE. The meaning is to grind or to crush.

XVII.86cd. J is not certain of his translation, as he adds question marks. I think the words that puzzle him are *lumēkas* derived from *lēkas* (action, to do) and *warēg* (satisfied, tired, bored), which he renders with *verzadigd* (satisfied).

XVII.89b *nya n gurun < guru-ēn*. I render it with *pay great attention to*, based also at the Indonesian phrase *ambil bērat*, which means to give weight to s.t. J renders it with *vet* (fat), with a question mark, but later on regards the meaning of *gurun* as solved by the explanation of *kanaka manik - geurig smeersel* (fragrant cream). J's note no. 1. See also note on stanza 92.

XVII.90d *añēn-añēnēn < añēn-añēn-ēn*. J seems to overlook the suffix *-ēn* (imperative futurum passive) in this context, which explains his faulty rendering.

XVII.92b *kanaka manik* (golden jewel). J renders it with *geurig smeersel* (fragrant cream), and sounds very satisfied with himself (see his note, no. 1). To me, his translation is very difficult to follow, e.g. lines ab are rendered as follows: *de zelf van den god vlamde zeer snel op; toen werd hij vereerd met een geurig smeersel*. Questions like: what cream (*zalf*), who is the deity (*god*), who is *he* (*hij*) etc. loom up with no clear solutions. Even his notion that *kanakadrawa* is a kind of *kanakamanik* is really a daring conclusion, because *kanakadrawa* in the Arjunawiwāha is not a kind of offerings dish. It is better to quote it fully. Arj. XXIII. 4d *digdāha kahidēpanikān ginandha kanakadrawa makabharāṇa* (translation by P. *met gedreven goud als gewicht zagen ze eruit gelijk hemelbrand*—with chased gold as weight they looked like the sky on fire). I would translate the phrase as follows: *framed with embossed gold with ornaments they looked as if flaming*. I prefer to render *kanaka manik* with *golden jewel*, meaning the offerings fire. I may even claim the support of the phrase in the Arjunawiwāha above, as the *kanaka* there implies also *digdāha* (like burning).

XVII.93b *dēwawaktra*. That J renders *waktra* with *gelaat* (face) is a puzzle to me. I think it is just an unfortunate choice. I prefer to render it with *mouth*, as the offerings fire is usually regarded as the mouth of the deity worshipped by the devotee.

XVII.93c *bhaktawatsala*. J renders it with *verzot op eten* (fond of eating). I do not know whether *gluttenous* is a virtue to be ascribed to the Supreme Deity, but even for human beings it is not praiseworthy. MW, p. 743, gives for *bhakta*: faithful and *watsala* (on p. 916): loving, tender, kind. Hence my translation.

XVII.96a *Bhaṭāra*. This reading is based on ms. A. Though all other mss I use read Bhārata, I think that it is a mistake of the copyist who might have been influenced by the name of Rāma's younger brother, and son of Kékayī. That Bhārata is an epithet of Agni, as J explains in his note, is not very convincing to me, as I doubt whether it is known in Java because it seems to be very rare. Secondly, the deity worshipped by Sītā here is not Agni, but Śiwa, as seen in stanza 94, just two stanzas earlier. It is true that Śiwa is often identified as Śiwāgni (Śiwa, the Firegod), but it is not always correct to identify Agni with Śiwa.

XVII.99. Stanzas 92-99 contain the prayer of Sītā to Śiwa. To me they sound like the hymns of the Upaniṣads and I believe that further and deeper study in this direction might bring satisfactory results and might open a new horizon. For the information of heedful students, this part is not found either in the Bhaṭṭikāwyaṃ or the Rāmāyaṇa of Wālmīki.

XVII.100a *prayojana*. I render it with *prayers*, in regard to the foregoing, J. however renders it with *rēḍen* (cause), bringing about divergency in the translation of the line.

XVII.106c *tan kagunēman*. I render it with *beyond description* which I find more appropriate than the literal translation of J into *woordt nooit gesproken* (never spoken about).

XVII.107d *mēnēṇa manah nira*. It seems that J. confuses the word *mēnēṇ*, derived from *umēnēṇ* < *um-ēnēṇ* (come to rest), with *monēṇ* (yearning) as he renders the above phrase with *zou verlangend worden in zijn hart* (would be yearning in his heart).

XVII.108d *mata dhūrtta saṅ Madana*. J's rendering of *mata* with *eye* and *dhūrtta* with *sly* does not appear to be fitting to me. I think in this phrase *mata* means *mad*, derived from *matta* (see MW p. 777).

XVII.111b *mañkin ikā manah nya magiran saharṣaja kabèh.* The words *ikā*, *nya* and *ya* do not refer to *Sitā*, as J's translation suggests. They refer to the ladies in waiting, who are playing in the rays of the full moon. See the difference between *ika*, *ya* etc. with *ira*, *nira* in my article "The samaya of Bharadaḥ and Kuturan".

XVII.112a *magawé ta junti.* The word *junti* is derived from *juti* (MW p. 424), meaning velocity game. In N.J. it is called *jéluhan* or *jéjuhan*.

b. *sěmut pupul.* It might be the Javanese *jamuran* or *lěpětan*, also a velocity game. Though performed with songs etc. it seems to be different from that which is mentioned in Krom's article *Muziekmaken in de Maneschijn*.

c. *pañisi.* I must admit, though reluctantly, that J might be correct in reading *pañasi* instead of *pañisi*, based on one of the ms, which I cannot verify, as J does not identify the ms. I become a bit suspicious here, because in many cases J always bases his reading on his sharp intellect or other sources, such as the KBW etc., but never on the original mss, e.g. when he remarks on stanza 135 of *sarga VIII*, he only says that perhaps the numbering is faulty. If he has a ms(s) in front of him, he might find the fault then. As all the mss I use have the same reading, *pañisi*, I have no choice but to adhere to it. Besides, I have also some doubt because *pañasi* or *pañasih* is a kind of love potion, and the text enlists names of cookies and snacks. I prefer to consider those kinds of snacks wrapped in banana-leaves which in N.J. are called *kělěman*. One should unwrap the leaves first to come to the contents(*isi*).

d. *bubur carana.* I cannot see how J. could render *carana* with *zeker in bladeren gewikkeld gebak* (certain cookies wrapped in leaves). The construction of the word combination *bubur carana* reminds me of a kind of porridge sold by vendors from door to door, mostly at night, in my home-town Surakarta in Central Java. G & R I, p. 258 explains *carana* as originating from *racaṇa* (Skt) meaning *ornament*. If this compound-word *bubur carana* is in fact *bubur racana*, then it might be that kind of porridge, usually served in a *takir pontan* (a kind of box made of pleated young coconut leaves). For offering purposes the *takir pontan* is made very small.

XVII.113b *makèn lalāsa.* J renders it with *lalāsa-stof* (*lalāsa-material*). In my view *lalāsa* is perhaps the *alas-alasan* pattern of batik which up to now is only used or worn by court ladies, and brides and grooms on certain occasions. *Dukūla* is a kind of plant, or name of a very fine cloth or raiment made of the

inner bark of this plant (M.W. p. 483). So I am of the opinion that the girls are wearing *kains* (skirts) with *alas-alasan* motif, while the upper garment is made of red *dukūla*-material. As the *kain* with *alas-alasan* motif is usually blue-black in colour, red is probably regarded as the contrasting colour (*tulalay* < *tul*). Concerning this pattern, see "Dodot Banguntulak", in Relung Pustaka, Djuli 1970, pp. 36-9, esp. the picture on the back-page cover.

XVII.113c. The word *raray* is rendered by J. with *knapen* (boys). I really cannot understand J's reasoning, how he could imagine to find boys in the harem-like garden of Lēnkā.

XVII.114c *uyadi magēn wētēn nya kawayan*. In N.J. that kind of disease, which causes a swollen stomach, is called *kēmbuñ* (see G & R I.546) and is due to cold or flu, whilst *kawayan* is perhaps the one called *bèsèr* (see G & R, II.704) which might be the effect of being *kēmbuñ*. I do not think that it can be rendered as *waterzucht* (dropsy) as is done by J. According to E.C. Horne's *Javanese-English Dictionary*, p. 73, *bèsèr* is explained as *a pathological compulsion to urinate frequently*, whilst *dropsy* is *a disease in which watery fluid collects in cavities or tissues of body* (The Concise Oxford Dictionary of Current English, p. 368).

XVII.129d *pacarēnga*. J notes that he cannot find the meaning of the word *pacarēnga* in the KBW., but in fact G & R II.209 gives the meaning *pacarēnga* = *pacar banyu* (a kind of balsam).

XVII.135-137. This is a difficult part which needs deep consideration. Is there in fact a woman captive in the Aśoka-garden besides Sītā. It seems very improbable, and this view makes J assume that stanzas 135-137 are the words of Sītā. Against this notion plead the third personal pronouns in line *d*, st. 135 which reads *nahan ta liñ nya*, and line *a*, st. 138 which reads *ya ta ikana wuwus nyālyanta* etc. The suffix *nya* in both lines certainly cannot refer to Sītā, as in line *c*, st. 138 Sītā is referred to with *sira dēwi*, and in line *d* with *satata ta sira śoka* etc. In the Rāmāyaṇa of Wālmīki (HPS III.81-83) the only person addressing Sītā is Sarama, whose role in the RK is partly taken over by her daughter, Trijatā. However Rāwaṇa is also known as an abductor of women kept captive in Lēnkā besides Sītā.

XVIII.2a *Suka Śaraṇa*. Many students of the RK, including J., believe, that Suka-Śaraṇa in the *kakawin* is only one person, as in the case of the N.J. versions of the Rāma-story. This belief seems so widespread so that no further thought has been given to it, but a closer study reveals that this assumption does

not stand on a sound foundation. In XVIII.13a Suka-Śaraṇa refer to themselves in plural form as follows: *mahārāja, kamākihen kinonkon etc.* The word *kami* usually indicates the plural form, rather than singular. Even J. translates it into *wij* (we). There is still other conclusive evidence, that is XVIII.22, which reads *nihan ta taṅguh mami kārwa yālapēn* (so, take the advice of both of us). The word *kārwa* (both), though the most decisive evidence so far, has been hidden from sight for so long. (See further note on XVIII.22b).

XVIII.3d *wēnaṇomatyathawā yathāsukātūt.* The metre forces the poet to spell the *sandi* between *umātyo* and *athawā* with a short *a*. For this reason, it seems, J. reads it *wēnaṇa umāti athawā yatāsukātūt* and renders it with *om in staat te zijn, hem te dooden of als hij dit wenschte, zich met hem te verzoenen* [to be also to kill him (Rāwaṇa) or whether he wishes to reconcile with him (Rāwaṇa)]. In view of Wibhīṣaṇa's remarks in the council, that Rāwaṇa has lost Sugrīwa for ever, I tend to believe that Rāwaṇa wants to test Wibhīṣaṇa's remarks. Hence my translation.

XVIII.9d *yadiyan patyana yan maṣa gatinya* (to be sentenced to death or whatever it may be). In my opinion this line is part of Wibhīṣaṇa's speech. On the other hand J seems to include this line in the speech of Rāma in stanza 10, based on the absence of closing quotation marks at the end of the translation of stanza 9. I have to admit that I become confused here, as at the end of Wibhīṣaṇa's speech no closing quotation mark is found. Is it a fault in the print or is it deliberate, because J. is not sure of it himself. Logically this line belongs with the other three preceding lines, but with J's rendering which reads *Van welk belang zou het zijn, als hij gedood werd?* (What would be the benefit, if he is brought to death?), one may get the impression, that Wibhīṣaṇa wants to save Suka-Śaraṇa, which is not true, as can be seen in the report of Suka-Śaraṇa to Rāwaṇa, found in XVIII.21.

XVIII.15ab *umulih ikanan gunung kadi lwah, ikan sāgara tulya parwatāwān* (the mountains turn into valleys, and the ocean turns into high mountains). J admits that he does not understand these lines clearly. I think, because he renders *lwah* with *water* and *umulih* with *to return*, he creates an incredible picture which confuses him.

XVIII.22b *kārwa yālapēn.* As always, J seems not to bother that his translation creates confusion for the reader. In regard to Suka-Śaraṇa, first he regards them as one person and renders it as singular in stanzas 2, 4, 5, 6, 7, 8,

9, 10, 11, 12, then as plural in stanzas 13, 21. In stanzas 22 etc. he returns to singular again. Now in the above phrase he creates a problem with his translation which reads *neem die beide aan* (take both of them). What does he mean with the word *both*? I understand that the advice of Suka and Śaraṇa is only one, that is to return Sītā to Rāma. Everything then becomes alright. So everything good or bad is only the result of whether Sītā is returned or not. For me the word *kārwa* is the clearest indication that Suka and Śaraṇa are two persons. See note on XVIII.2a.

XVIII.31c *śāwara* (hunter). See note about the Śabara-woman hermit (VI.9a). Also J. Gonda, 'Tumura's en Çavara's' *BKI*. 90(1933). Hooykaas' note on the 'Old Javanese Kakawin and the Śabaras', contains no new information (*BKI*. 113, 1957).

XVIII.37b *mahawan tatambak*. I render it with *jumping over the walls*, as I am of the opinion that the Javanese poet might have in mind the walls that ring the city of Lēnkā. Aṅgada surely cannot go through the main gate or the main street (*lēbuh agēn*), as they will be guarded very closely. J. on the other hand renders it with *betrad den dam*, which is ambiguous.

XVIII.44a *sakāntukānaṅguhi*. The text of K. and also the other mss reads *sakotukānaṅguhi*, which does not make sense. See J's remark in his note.

XVIII.45d *rumūg tañ dharmmāgōn mawara-warah in wiryya balawān*. I render it with: *He talks about the power of dignity, while he himself is the destroyer of the greatest dignity (dharmma)*. In my opinion this line is then expounded by Rāwaṇa in the next stanza. J's rendering does not give that relationship, as it reads *Hij overtreedt de grootste plicht, door een dappere held te vermanen* (he trespasses the greatest obligation by giving counsel to a courageous hero). The last part refers to Rāwaṇa himself, so that it appears contradictory to the following stanza.

XVIII.46d *guru drohakātyantēn kanaraka ikēn wānara lumud* (You, ape, betrayer of teachers, will go to hell). J's rendering reads *Hij beleedigt zijn leermeester en is uitermate slecht, tengevolge daarvan, dat hij een aap is*. (he insults his teacher, and is utterly bad, with the consequence that he becomes an ape).

XVIII.47a *tatan wis* (unlimited, without limit). Hence my translation into *you are bad through and through*. The mss, including K. read *tatan pistawak*. J's rendering, based on the meaning of the word *pista* in Sundanese seems to be far-fetched to me.

XVIII.49a *duta sabhaya*. The literally meaning of this phrase is *the messenger who brings fear, the dangerous messenger*. My rendering is *the fear-inspiring messenger*. J's rendering, *scheldende op den bevreesden gezant*. I would assume that *scheldende op den gevreesden gezant* would be more appropriate, and not contradictory to his own translation of the following stanza which reads: *Daarop keerde hij (Āṅgada) terug, onbevreesd* (Thereupon he went back, without fear). See XVIII.50a.

XIX.4d *praharaṇa kalikā*. M.W. indicates that it is the name of several metres, which is of course not fitting in this context. J. states that it refers to *praharaṇa kuliśa* in stanza 3d, with which I partly agree. *Kuliśa* is an *axe, arrow* while *kalikā* (M.W. p. 277) is a kind of heron. In Old Javanese and N.J. literature there is mention of arrows or weapons in the shape of birds, which in the shadowplay is usually depicted as an arrow with the head of a bird. See e.g. *Agastya in den Archipel*, p. 18 & 19, esp. note no. 1. Hence my translation into *striking weapons*.

XIX.7b *strīwadha*. My reading is based on mss. ABCD. K's reading is *strī paḍa* which might be based on ms. E., which renders J's translation incongruous. This part is not mentioned in the translation of the BK by Leonardi, but I think the fear of Rāwaṇa for this *strīwadha* originates from the curse of Nalakuwēra, after Rāwaṇa had raped the nymph Rambhā, because Nalakuwēra said: "Rāwaṇa has used force upon you against your will, henceforward if he uses force upon any woman against her will, his head will instantly burst into pieces". See Makhan Lal. Sen, BL, *The Ramayan*, III.315-16. See also HPS. III.465-7.

XIX.13d *mahāsāra*. J remarks that according to J. Kunst, *Hindoe-Javaansche muziek instrumenten*, p. 81, *mahāsāra* is the name of a gong. Since *kaṇsi* already means gong, and *mardala* and *paṭaha* are types of drums (see J's w.l.), I cannot agree with J's remark and understand *mahāsāra* simply as a compound of *mahā* (great) + *sāra* (strength, strong). Hence my translation into *very strongly*.

XIX.17a *maswaṅga*. J renders it with *gevesten* (hilts), and notes that this is the appropriate meaning in this context, not *kledingstuk* (article of clothing). M.W. p. 1277 renders *swaṅga* with *own limb*. I feel that *uniform* in this context would be the suitable rendering.

XIX.18. This description is a stereotyped one in the scene of the marching out of the army in the shadowplay even today. See e.g. *Rabinipun R. Suryatmadja*, p. 20-1.

XIX.19-32. The farewell scenes seem to give the reader the impression that the demons will be slain in battle, e.g. the drinking of liquor, sexual intercourse before going to war, heart-breaking scene while parting etc.

XIX.22b *mapway-pway somya saśri wulat nya*. J renders *mapway-pway* with *stralend* (radiant[ly]), based on the translation of Aichele *lieblich strahlend*. If this were true, then it is in total contrast with line *a* which reads *molēm mañlik*, rendered by J with *kwijnend en afgemat* (languished and worn out). How could someone who is languished and worn out be radiant? If we go further to line *d*, then we have that same person *mamrih lumaku ya kumētēr tur nya*, *mapēs wētisnya* rendered by J with *trachtten zij te lopen, (maar) hare knieen knikken en hare beenen waren zwak* (they attempted to walk, but their knees shook and their legs were feeble). How could such a person be radiant?

I think *mapway-pway* develops into its N.J. form in the word *por* or *pyoh*. Pigeaud's dictionary p. 478, gives *kaporan* as *uitgeput* (worn out), whilst G & R. II.215, gives *apor* as *slap in leden* (weak in the limbs). For the word *pyoh*², G & R. II.320 gives as explanation *een plotseling gevoel van zwakheid en onmacht door een schokkende aandoening* (a sudden feeling of weakness and inability caused by a disturbing mental impression). I believe the renderings given by Pigeaud and G & R fit exactly with the description of stanza 22.

XIX.34a *udarèn raña*. The literal translation is *gluttonous in fighting*. Hence my translation into *very good at fighting*. J's rendering is *was de buik (het centrum) in den strijd* (was the stomach (the centre) of the battle). Here again J's translation is bristling with contradictions. Ghaṭodhara's post is in the south, together with Mahāpārśwa, Prabasta is in the east, while Meghanāda's troops are in the west and north. Assuming that the enemy comes from the north, then Ghaṭodhara is the rearguard. The poet is playing with words here, the word *udāra* is used because it rhymes with Ghaṭodhara.

XIX.35b *watañan*. J renders it with *vergaderzaal* (audience-hall). I do not believe the soldiers are within the audience-hall, but outside in the royal square.

XIX.43a *binabak nya tan pātya ya*. I render it with *were broken off by them without difficulty*, because I assume that *tan pati* is the N.J. *ora pati* (not very

[difficult]]. J is not sure of his translation which reads *werden door hen afgebroken zonder einde* (were broken off by them endlessly).

XIX.44a *Kośala*. I regard it as a proper name, the name of the mother of Rāma. J renders it with *om zijn heil te bewerken* (to bring about his welfare).

XIX.46a *tibā ri harēpan nira*. I render it with *coming from the other side.....fell in front of him.....*, whilst J's rendering reads *voor hem vielen* (in front of him fell). The difference I want to put forward is, that everything mentioned after these words comes from the side of the demons.

XIX.48d *pamuji*. J renders it with *gunstige uitlegging* (favourable interpretation), with the remark that it is the most suitable rendering in the context. I prefer to translate it into *prediction*, based on the fact that *puji* has also the connotation of prayer, hope or any mental condition to sustain hope.

XIX.57. I cannot follow J's translation, and therefore cannot judge whether it is an alternative rendering to mine.

XIX.58d *wēnañ śumikṣāñ sarāt*. The word *śumikṣa* derived from *śikṣa* is rendered by J with *beheersen* (to control, to dominate, to rule). I render it with *to impart knowledge to ..*, because the poet wants to explain that Rāma is so wise he can teach even the apes, who by nature are thoughtless and dumb. Also the lexical meaning of *śikṣa* is *to learn or to teach* (see MW, p. 1070).

XIX. 59a *patih*. The word *patih* in this context does not mean *patih* (prime minister) as the translation of J suggests, but it means *obedient*, like the word *patih* or *patuh* in B.I.

XIX.62a *kobhayan* (imminent). J renders it with *dreigend* (threatening, imminent) but remarks that he is not sure of his translation. G & R. I.196-7 explains that *ubhaya* = *tijdsbepaling*, *bepaling van een zekere tijd waarop iets zal plaats hebben* (a fixed time; the fixation of a certain time whereupon something will happen). For the word imminent, the *Concise Oxford Dictionary*, p. 593 gives the following explanation: (of events, esp. dangers) impending, soon to happen. I believe the rendering of *kobhayan* with *imminent* is herewith fully justified.

XIX.68a *kahundula* (bulging out). J notes that his translation of the word *kahundula* into *aansluiten* (to join, to link up) is not certain. I render it with *slightly ahead*, based on the meaning of the N.J. word *ondol-ondol*, which is *oppuilen* (bulging out). See G & R. I.33.

XIX.71c *laṅgala* (weapon in the form of a plough). This weapon is still known in the Javanese shadowplay as the weapon of Balarāma. It is a kind of lance with a hook, looking like the *aṅkuśa* (a hook for elephant's drivers). J renders it with *ploegijzers* (ploughshare).

XIX.73. The translation of J resembles the battle itself, confused and senseless.

XIX.75b *mamrēkēsēt*. J remarks that the meaning given in the dictionaries for *mamrēkēsēt* (*wringen* = wring, twist, writhe) does not fit the context and renders it with *besprongen* (to pounce on). I think *to twist* (the necks of the demons) is suitable. This way of killing enemies is still well-known in the shadowplay today and is usually ascribed to Ghaṭotkaca, the super-hero son of Bhīma.

XIX.79. I think J is in trouble with his translation here and at other parts, because he uses the plural form, e.g. in the first two lines of this stanza. Whilst grammatically it is not incorrect, the picture created is somewhat artificial, e.g. like in dance, where a group of monkeys and a group of demons were doing the same movements in accordance with the *gamelan* and rhythm. I prefer to picture war-scenes like this as performed by the *dalañ*, e.g. one monkey against one demon in sequence. Though performed in this way, the reader or the onlooker still gets the impression that the actions are taken simultaneously and on the same battle field.

XIX.84. Concerning the reading of *hitu* into *hita* and *mutu* into *muta*, see my article titled "*The word taji in the Rāmāyaṇa Kakawin*", in *Studies in Indo-Asian Art and Culture*, vol. I(1972).243-52. See also my alternative translation of this stanza in the same article.

XIX.87b *haywa hīna* (let it not be in disgrace). J seems to disregard the meaning of *haywa* (do not, let it not be) but sees it as a derivation of *hayu*, (*goede; schoone*), and produces a hardly conceivable translation.

XIX.91c *pamēñēr*. The base-word is *pēñēr* (straight). The literally translation of *pamēñēr nya* is *the straight way that leads to it*.

XIX.95b *nūni-nūni* (moreover). J's rendering of the word *nūni-nūni* with *vroeger* (formerly) is totally incorrect. *Nūni* is the word that means *formerly*.

XIX.97d *asiñ ata sādhyā niyata kasiddha*. Literally the translation should be: [but] if there is a will, surely [everything] will be obtained.

XIX.100. J's translation has no sense at all.

XIX.101d *inudhahanya*. J understands it as derived from *udah* which is quite wrong, because the base-word is *udhani* (conscious). This form can be found again in XXIV.46c *mudhanyana manah nikañ durjjana*. J does not comprehend this line correctly either, since he analyzes it into *muda-nyana*(?) (*dwaasheid*=foolness).

XIX.105a *gēlānēkañ mūrka*. J seems to render *gelāna* with *uitgeput* (exhausted), whilst I render it with *to be in trouble*.

XIX.115ab *lāgi lēkasan*. J is puzzled by these words, because he does not read further. The reading should be *lāgi lēkas an kasanmata* etc. *Lēkasan* is joined in this line, because of the application of the *yamaka*.

XIX.120c *katubab in tēbēñ* (to fall against the banks.....). J follows Van der Tuuk's faulty reading, who takes *tubabiñ* as the base-word.

XIX.127c *maṇasulāsa liṇa*. J remarks that the word *ulāsa* cannot be found in the dictionaries and proposes to read it as *ulā salīṇa*. I would read it as *maṇasula-asa-liṇa*, *maṇasula* is derived from the secondary base-word *kasula*, which in turn is derived from *sula* (or *śula*).

XIX.129a *sawanēh t-ajar sakawēnañ*. I render it with *nothing else could be seen*, though literally it should be *nothing else could be said*. J is puzzled by the word *tajar* and notes that Van der Tuuk explains it as *papacēk* (= *bezeerd*—wounded), hence his translation.

XIX.131a *cēñēl ikañ prawīra pinugut umulat malēlō*. I cannot understand J's translation which reads: *De halzen der helden, die afgesneden waren, keken uitpuilend*. I do not dare to translate it even.

XX.8ab *bajra*. The word *bajra* occurs twice, once in each line. J renders both with *diamant* (diamond). I hold the view that here the poet wants to play with words, so although using the same word, he has two meanings in his mind, namely *steel* and *weapon*. I do not use diamond because usually the material used in manufacturing weapons is *steel*, not diamond.

XX.9b *mo tiba mo kasuṇsañ*. I understand *mo* as *moh* in N.J. meaning *do not want*. In another context *mo* seems to mean *to want*, as in the B.I *mau*. In Oldjavanese words which have two opposite meanings are frequently found, e.g. *arddha* can mean *very*, but also *half* or *slightly*, *yaya* can mean *perhaps* as well as *certain(ly)*. J's rendering is very difficult to explain.

XX.12d *yan mēh prāptā n pāda niñ wwil Prajaṅgha*. I understand the situation as follows. Prajaṅgha is using his leg as a weapon, while Sampāti (the monkey) is armed with a club. So, when Prajaṅgha's "weapon" comes near, as a matter of course, Sampāti evades it. J. does not see the significance of the story of Prajaṅgha's legs because he thinks the legs are comparable to a diamond, thus a kind of jewel.

XX.15a *dakṣa*. J regards the word *dakṣa* as a proper name, thus according to him, there are three demons mentioned here, but if we read further where both Sphuṭadakṣi and Pratapanākṣi were killed (st. 19), there is no mention of Dakṣa, which means there is no demon of that name. Likewise, with Drēṣṭiwiṣa. Both words, *dakṣa* and *drēṣṭiwiṣa*, are the faculties of Sphuṭadakṣi and Pratapanākṣi, who are dexterious and have poisonous glances, meaning that their glances can harm.

XX.17c *sira Bahnitanaya apuy sakala* (he was the son of god Bahni and a manifestation of fire). My reading is based on the story that the gods have descended to earth in order to assist Wiṣṇu, who incarnates as Rāma to kill Rāwana. The N.J. version of the descent of the deities to earth in the form of monkeys is very amusing but unfortunately, not frequently performed as a shadowplay. Perhaps it is rather embarrassing to the gods and the Javanese feel rather remorseful about it. Anyway the stories of the Rāmāyaṇa are not very frequently shown as a shadowplay performance in the region of Surakarta.

XX.35a *ri sañ Indrajit*. J assumes that *ri* has its ordinary meaning as a preposition, but in fact *ri sañ* here originates from *ra sañ* (honorefix particle). In N.J. poems *ri sañ* is spelt as one word, as is still frequently found.

XX.38. The defeat of Indra can also be found in the Uttarakāṇḍa. See e.g. M.L. Sen, *The Ramayan* III.317-8.

XX.52c *padēwāharan*. The reading above is based on mss. BCDE. K's reading is *padēwāgaran*. I am doubtful which to choose, as *padēwāharan* means a place to bring offering to the gods, whilst *padēwāgaran* means the house of the gods. J. remarks that the word *dēwāgara* is not found in the dictionaries. If he looks for *agara* in M.W., p.4, he will find that *dēwāgāra* is synonymous with *dēwagrēha* (temple). Considering that Indrajit's temple is in fact not a building, but a sacrificial ground called Nikumbha or Nikumbhila, I choose *padēwāharan*. (See M.W. p. 544).

XX.53. All the weapons and might of Indrajit were obtained when Indrajit made sacrifices to Mahéswara at the Nikumbhila sacrificial ground. See M.L. Sen, *The Ramayan*, p. 313-4.

XX.62d *tulya sawaṅśapatra patita ṅ hati ya ta kumētēr* (their hearts trembled like a bamboo-leaf floating in the air). J. renders it with *alsof het op reet gavalen was, sidderde hun hart* (as if falling on a reed, their hearts trembled). I think the comparison in J's translation is not apparent.

XX.64b *mēh kami bhoga*. J renders *mēh* with *bijna* (almost) which is completely incorrect. The word *mēh* is the active form of the verb *wēh* (to give). Hence my translation.

XX.69b *tan hana śakti iriyya* (it has no strength). J seems to read *sakta* (fondness, attachment) instead of *śakti* (power, strength, might).

XX.78b *agoṣṭi*. J translates the word *agoṣṭi* into *beraadslagen* (to hold counsel). I do not think that it is the correct rendering as it does not fit with the following lines, in which they have a great feast and sex orgy. So I prefer to render the word *agoṣṭi* with *to give a banquet*. Besides, throughout the story it is apparent that the demon soldiers, even the high-ranking officers do not like councils. Finally I would like to put forward a quotation from the *kakawin* itself, namely: II.14b, as follows: *yāṅkēṅ paḍahya nikanāṅ maninum magoṣṭi* (it is like the music of those people drinking and chatting). Kern renders it with *men zou het kunnen houden voor de muzick van wie in gezelschap een idrinkgelag houden* (one can take it as the music of those who with friends hold a drinking-bout).

XXI.4d *taṅan akwaṅ*. J says that his translation, *hare handen waren verstijfd* (her arms were stiff), is based on K's notes in G & R dictionary. I think K is correct, J does not need to be doubtful in this case. Poerbatjaraka in one of his lectures, which I attended as a student, explained that the N.J. form of *akwaṅ* or *makwaṅ* is *mēkēṅkēṅ* (stiff).

XXI.6c *hulunta*. J renders it with *uw hoofd* (your head), obviously thinking that *hulunta* is derived from *hulu* (head) + *nta* (your), instead of *hulun* (servant, slave, maid) + *ta* (your).

XXI.8c *ndi paran [n]i takut[+]a* (where has your fear gone). Apparently J has regarded *ndi paran* as synonymous with *aparan* (what), which is not correct.

XXI.10c *kita rāmā kitādidēwataṅku*. J regards the word *rāma* here as a proper name, which puzzles me. I do not think Trijaṭā would regard Sītā as Rāma (Sītā's husband), and in my view *rāma* in this context should be seen as a derivative of *ra-ama* (father).

XXI.11a *pañēbanaṅku*. J incorrectly renders it with *zult door mij beschermd worden* (would be protected by me), while the correct rendering should be *my matron, my refuge* etc.

XXI.16a *dēliṅ*. J renders it with *opende hare ogen niet* (did not open her eyes). Apparently he confuses *dēliṅ* with *dēlēn* (to see). G & R. I.596 explains *dēliṅ* as *ujar, ucap* (to say). Hence my translation.

XXI.22a *anēka taṅ wré*. J renders it with *verscheidene apen* (several apes) which is not in accordance with the story, because in the story it is not only *several apes*, but *all of them*. So the translation should be *not once the apes*. I render it with *the monkeys.....many times*.

XXI.29. My translation differs very much from J's, but I cannot explain the differences.

XXI.34a *bēṇaṅ*. J's translation reads *haar mond stond open* (her mouth was open), apparently based on the meaning of the word *bēṇaṅ* which he understands as *bēṅgaṅ* (to split, to crack). As that state (mouth open, eyes cast down, etc.) has been mentioned in the preceding stanza, I look for another solution. In N.J. there is a word *bēṇoṅ* or *biṇuṅ* (dumbfounded) which I believe to be the younger form of the word *bēṇaṅ* here. See G & R II.773. The N.J. meaning of the word *bēṇaṅ* is syphilis.

XXI.41bc *ta molah*. J translates lines b and c as follows: *Onafgebroken bewogen zich hare verslapte handen. Onbewegelijk sloot zij hare oogen.....* While in line c, J says *bewogen* (moved), in line d, he says *onbewegelijk* (not moving). How can Sītā be moving her hands while she is not moving. This kind of discrepancy very often lead to misunderstanding. In some cases it is not J's fault, as he allowed himself to be led astray by the poet, who plays with the meaning of the words.

XXI.44a *tuntun ni huriṅku* (the one guiding my life).

J. renders it with *de draad van mijn leven* (the thread of my life).

c. *tulya bandhana* (like a rope tight[ly]).

J. renders it with *als een touw en een band* (like a rope and a band).

d. *matañ nya tan hilaha* (so that it cannot get lost).

J. renders it with *waardoor ik niet stierf* (the reason why I am not dead).

These differences in approach and understanding produce the most divergent translations.

XXI.51d *agōñ puwa harṣa nya mawās ta yan [n]alah* (if they are too happy, clearly they are near their downfall). J. apparently sees in *n alah*, into which he renders *hij overwonnen is* (he was defeated), the *n* (personal pronoun of the third person, sing. or plural) referring to Rāma. I rather believe that *n* here refers to the demons.

XXI.53d *tamak [k]antuné kita* (I too will not stay behind). J. translates the phrase into *dan zal ik niet blijven bij u, vrouwe* (then I will not stay with you, my lady). If J is correct then there is no truth in Trijaṭā's words that Sītā is her wishing-tree, her temple etc. I firmly believe that J's translation does not find support in the text.

XXI.55d *wañsasthiti*. J renders the word *wañsa* with *bamboehuis* (bamboo house), because he is apparently influenced by the name of the metre. In fact the word *wañsasthiti* while referring to the metre *wañsastha*, means the condition of a family. See MW, p. 910. Hence my translation.

XXI.64a *hana kari gamaṇā bhaṭāra Rāma pējaha.....* J renders *gamaṇā* with *redmiddel* (means to deliver). MW on p. 348 gives the meaning of the word as *gamaṇa* a.o. foot-marks. Hence my translation into *a sign or something that leads to*.

XXI.65a *upahatā*. Apparently J reads it as *upahantawya* instead of *upahata*, hence his rendering with *gedood zou worden* (will be killed). See MW, p. 211 for *upahata* and p. 212 for *upahantawya*.

XXI.85d *ratoddhata*. J renders it with *uitgelaten van vreugde* (elated with joy). I regard *ratoddhata* as being composed of *rata* (joy) + *uddhata* (anger, sorrow). Hence my translation into *joy and sorrow*. On the other hand there is a possibility that the poet had in mind the word *rudita* which means *sorrow*, because the N.J. word is *rudatin* (See G & R I.336), but because the metre he wanted to refer to is *ratoddata*, and he needed a four syllabic word, he had no

choice but to take it. If it is true that he had in mind the word *rudatin* (sorrow) then it is more appropriate in connection with the word *yadyapin* (though), and the translation would be *though in times of sorrow*.

XXI.93. There is a mistake in the numbering of stanzas in K's text, namely from no. 92 directly to 98. Stanza no. 98 should be stanza no. 93 and so on. J has noticed this, but wonders whether there are some stanzas missing. This is one of the reasons why I doubt if J had a ms of the RK when he translated the *kakawin*, as he once claimed in some of his notes.

XXI.98b *agati*. The dictionary (MW p. 4) gives as meaning *without resource, helpless*. Hence my translation into *could not go anywhere else*. J seems to have in mind the N.J. meaning of *gati* (mind) and renders *agati* with *radeloos* (at one's wits end).

XXI.103c *ryyak* froth (of water). J. renders it with *stroom* (current), perhaps also *of water*, but perhaps he has in mind a current of electricity, because the word *stroom* is followed by *en een bliksemflits* (and a flash of lightning).

XXI.106d *bali kari wěnañ*. The number of the stanza in K and J is 111. J expresses his uncertainty on his translation which reads *doch hoe zou hij overwinnen?* (but how would he win?). In my view, J is influenced by the word *měnañ* (to win), while *wěnañ*, though still very closely related to *měnañ*, can mean *to be able to, capable of, have the power to*.

XXI.112d *sojartatah yat uliha laku ta*. The number of the stanza in K and J is 117. Here is another literal rendering which misses the correct meaning, as stated by Poerbatjaraka. J renders *sojartātah* with *al uw woorden* (all your words), whilst in fact *sojarta* is just another form of *sājña haji*, *sojar mpu* and the like, which usually means *at your service my lord, all that you wish, well* etc.

XXI.114d *panlīnganta hati mami malilañ*. I render it with *as a token of our sincerity to you*, based on MW p.901 in which *līnga* is explained as *token, symbol*. I find this meaning more suitable than J's rendering which reads *uw beeld is helder in ons hart* (your image is clear in our heart).

XXI.115d *tādē mātya n pinakahulun usēn*. I render it with *let us be slain in a moment*. J seems to misunderstand the word *yapwan* in line c, because he renders it with *al* (although), whilst its correct meaning is *if (however)*. This mis-

understanding leads him to assume that *mātya* means *to kill* (*dooden*) rather than *to die* (*sterven*). He should also consider the following stanza, which begins in his translation as follows *als wij allen vernietigd zullen zijn* (when all of us have been killed).

XXI.120b *cihnān nyāmbĕk mami juga mapagĕh*. I render *ambĕk mami mapagĕh* with *our firm decision, our firm resolve*, whilst J. translates it into *mijn gemoed is gerust* (my mind is at ease).

XXI.122d *surat*. J renders the word *surat* with *tekening* (picture), but remarks that he does not understand the phrase *kadi ta surat* clearly. He says *surat* can mean *manuscript, image, picture* etc. In fact the phrase is frequently found in Oldjavanese stories in various forms, e.g. *kadi tapĕl, kadi tugu* etc. I render this word with *image* in the sense of *statue*, which implies that the monkeys do not utter a sound or move a muscle either.

XXI.126-147. This kind of reminder can also be seen on other occasions of Wiṣṇu's incarnation, e.g. when he incarnated as Krēṣṇa and plunged into the Jamuna river where he then was coiled around by the Kālīya, Balarāma spoke to him as follows: "Divine Lord of the Gods, why do you exhibit this human frailty? Are you not aware of your divine essence? You are the navel of the universe, the support of the gods, the creator, destroyer, and guardian of the worlds. The universe is your body. These who have been your relatives since your descent to man, the cowherds and their wives, are overwhelmed with despair. Have mercy on them! You have played the babe and the boy; you have enacted the human weakness. Display now your infinite power; arise and conquer the might fiend." Read with this quotation as background, the RK passages will appear much clearer. See: (1) H. Zimmer, *Myths & Symbols in Indian Art & Civilization*, p. 84-5; (2) M.E. Noble and A.K. Coomaraswamy, *Myths of the Hindus & Buddhists*, p. 226-8; (3) P. Thomas, *Hindu Religion, Customs and Manners*, picture 42 opp. p. 19.

XXI.128. The whole stanza is very difficult to understand, without knowledge of similar events in other stories, as mentioned in the preceding note. The keyword here is *prabhu* in the sense of the Lord, the Master, the most powerful, the Omnipotent. It is almost similar in form with the hymns of the Upanisad. Hence my translation. I cannot comment on J's translation.

XXI.132c *makara ri[n] iwak yan adĕmit*. Here we find a statement that the *makara* is a small fish (*iwak adĕmit*). It is in fact the *prawn*. See my article, *Makara*, in the *Relung Pustaka*,.....

XXI.134a *maṇadēg*. I do not know what J has in mind when he renders the word *maṇadēg* with *heersers* (rulers), whilst obviously what is meant in the phrase is *monsoons*. I must admit that the word *maṇadēg* can mean *heerser* (ruler, king), but it is unthinkable to regard a monsoon as a king. The translation of J. and mine in the following stanzas differ quite a bit and are difficult to analyse.

XXI.140c *Prahlāda*. The daitya Prahlāda is the son of Hiraṇyakaśipu. Prahlāda was an ardent devotee of Viṣṇu, and very much hated by his own father Hiraṇyakaśipu. Hiraṇyakaśipu once was told to kick Prahlāda in the face, as Rāwaṇa did to Wibhiṣaṇa. In fact Rāwaṇa is the incarnation of Hiraṇyakaśipu. As Hiraṇyakaśipu can only be slain by Viṣṇu likewise also Rāwaṇa. See Monro, *Stories of Indian Gods & Heroes*, p. 108-19.

XXI.141a *waṣaṭ swāhā kitātah pawèh*. J renders the word *pawèh* with *geschenken* (gifts), apparently without considering the meaning of the words *waṣaṭ* and *swāhā*. *Waṣaṭ* is an exclamation uttered by a *hotṛ* priest at the end of the sacrificial verse (MW, p. 930). *Swāhā* is an exclamation used when performing oblations (MW, p. 1284). So *pawèh* should be understood here as oblations, offering etc.

c. *cala*. J is not certain with his rendering which is *bedriegelijke spelen* (false games). Once and again it is mentioned in the RK that Fortune is very unstable (*śrī ya bwat cañcala* X.34bc) so gambling (*dyūta*) is called the game of fortune. Hence my translation.

XXI.142. Concerning Krēṣṇa slaying the demon Kaṇsa, see Hariwaṇśa. Concerning Arjuna killing Duryyodhana, the Bhāratayuddha relates that it was Bhīma who did it.

XXI.152d *indrajāla*. My translation of the word *indrajāla* into illusion is based on MW, p. 166. J renders it with *list* (trick).

XXI.168c *lumbu wwé*. I render it with *water rhubarb*, a type of rhubarb which grows on the banks of rivers, ditches etc. J regards it as a *dwandwa* compound.

XXI.177. The movement of Hanūmān reminds me of the movements of a *kebyar*-dancer or *baris*-dancer in Bali. See e.g. (1) M. Covarrubias, *Island of Bali*, p. 232-5, and p. 230-2; (2) J. Coast, *Dancers of Bali*, illustration of

Sampih dancing the Kebyar dance; (3) B de Zoete, *Dance and Drama in Bali*, p. 232-41.

XXI.179d. In prose this line would read *sira mahyun umahā mahēm yaśa riñ prañ* (he badly wants to build up fame in battle). J renders *mahēm* with *beraadslagen* (to negotiate), and the unfortunate result can be seen in his translation which reads *maakte hij zich gereed om terug te trekken* (he prepared to withdraw) which, if my understanding of J's translation is correct, is not true. Hanūmān stepped back only to evade the club of Dhūmrākṣa, who, failing to hit him, would be pushed forward by his own power and would lose his balance. At this critical moment Hanūmān attacked by hitting Dhūmrākṣa with the stone in his right hand.

XXI.192c *r-añsö ñ Ākampāna* (he approached Ākampāna). The *r* in *r-añsö* stands for Hanūmān and J seems to overlook it with the result that in his translation, Ākampāna becomes the subject instead of the object.

XXI.193a *binuru-buru*. My reading is not supported by any mss., but purely based on the understanding that *binuru-ruru* means hunted by a deer, followed by another word also meaning 'deer', which does not sound very fitting. Also *binuru-buru* will be more suitable because it gives a more lively impression of the actions.

XXI.201c *kiriwili*. G & R I.433 explains the word *kruwil* as *klein stukje, brokje* (small things). I am of the opinion that this rendering of *kruwil* fits perfectly in the context *mas kiriwili* (small things made of gold, which can mean finery.) (See the Concise Oxford Dictionary p. 445). *calanāswaṅgāsama-sama* is derived from *calana* + *a-swaṅga* + *a-sama-sama*, meaning *calana* (moving) + *a-swaṅga* (no part of the body) + *a-sama-sama* (unequalled). This rendering also fits with the word *kiriwili* in the context. The notion which connects the word *calana* with the Javanese word *celana* (trousers) is not in accordance with the context of line c. which only mentions various kinds of *kuṇḍala maṇik* which are types of jewellery.

XXI.206b *aparan yogya nya kari len*. The literal translation would be *what else is better to do*. Hence my translation. J is not sure of his translation which reads *omdat het gepaste ervan elders achterbleef* (?). He has misunderstood the words *aparan* (what) which he renders with *omdat* (because) and *kari* (an exclamation) which he renders with *achterbleef* (rest).

XXI.207c *mvaṇ byūha nyārdhacandrārdha kawētu ri tēṇah saṅkē paṇalīṇa* ([and ordered his warriors to advance] in a battle-array called Ārdhacandra, with the main force in the centre with thrusting flanks.) J's rendering is very hard to follow, reading *zijne helpers traden vooruit en hunne slagorde, de Halve Maan werd gehaald uit het midden, van de zijden*. I do not have the courage to translate it.

XXI.211cd *yatna ṇ wrē.....taṅgul taṇ rākṣasa etc.* J seems not to see the relationship between the two phrases and instead of the monkeys parrying off the weapons of the demons, they fell prey to the blows of the demons, though in stanza 210, it was stated that the demons were armed with swords, discs etc. whilst the monkeys were fighting with their bare hands, teeth, nails etc.

XXI.212. Here J begins with one *rākṣasa* fighting with a knife and ends up with two (*beiden* = both) *rākṣasas* being killed with their own knives. Also his understanding of line *b* raises some doubts.

XXI.216a *waṅkē niṇ wrē tatan lwir|malara mulat. etc.* J's reading is at fault here, because he appears to stop after *malara* instead of before, so that he translates *tatan lwir malara* into *alsof geen pijn voelen* (as if [the corpses of the monkeys] felt no pain). How can dead bodies feel pain, one may ask?

XXI.217c *yēko patih pati patih umatikanāṇ rāt.* Here the manner of reading is also crucial. J seems to read as follows *yēko patih|pati patih|umatikanāṇ rāt*, which he renders with *hij is de patih, het hoofd der patih's, die de aarde doodt* (he is the *patih*, the chief of the *patihs*, who kills the world). J should read the text as follows: *yēko patih pati|patih umatikanāṇ rāt* (kill this prime minister, as he is killing the world). It should be remembered that Prahasta is known to the monkeys as the prime minister, and the reason that Sugrīwa orders Nīla to kill him is because at that very moment Prahasta is sowing death and destruction amongst the monkey-host, as stated in the foregoing stanzas (213-216).

XXI.222c *sambartakopama niraṇ kapi Nīla mēgha.* It seems that J does not comprehend this line completely, as he could not place the word *mēgha* and left it unrendered in his translation which reads *als de ondergang der wereld was de aap Nīlamēgha* (the ape Nīlamēgha was like the destruction of the world). The prose-order of this line is as follows *sambartakamēghopama niraṇ kapi Nīla* (the ape Nīla was like the clouds/thunder at Doomsday).

XXI.225cd *tulyābhicāri ri sirāṇ bahumantra siddhi, aṅhiṇ ikaṇ maṇabhicāra paranya tan lèn.* I render it with 'it was like spells applied to an expert of all kinds of formulas, the only person affected by the spells was the person employing them'. This is a comparison with those arrows which rebound and fall back on Prahasta's chest. J renders it with *het was alsof zij hem bedekken, die vele toover-formulieren kende en toovermacht had. Alleen hem te betooveren was hun doel, niet anders* (it was as if they covered him, who had known many magic formulas and had magical powers. Only to put spells on him was their intention, nothing else). It is obvious that there is no trace of the comparison mentioned above.

XXI.226a *kēli-kēlin.* It seems that J renders it with either *vermoeid* or *uitgeput* (exhausted) which are synonymous. G & R I.481 renders *kēli* with *éngal* (quick). Hence my translation into *soon*.

c. *atls.* J remarks that *atls* means *cold* and does not fit in the context, so he translates it into *langzaam* (slow). On the other hand I render it with *not hot*, in the sense of not dangerous, as *hot* can also mean vigorous, strong etc. (See Concise Oxford Dictionary p. 577).

XXII.7c *uyūyu.* J renders it with *zacht gekweel* (soft warbling of birds). In Surakarta and Yogyakarta there is a kind of *gamelan* (music orchestra) which is called *gamelan uyon-uyon*, consisting of usual Javanese musical instruments, but not as complete as in a *klènénan adi luhun* which is usually held at great feasts in the courts. The *uyon-uyon* is the type of Javanese chamber-music which is enjoyed quietly, in contrast with the *klènénan* played at wedding feasts etc.

XXII.23c *tuli.* The word *tuli* here rendered as *tuli-fish* is also a suggestion of deafness as *tuli* means also deaf in B.I.

XXII.26. My translation differs very much from that of J, but very hard to explain.

XXII.33c *kāsihta* (your compassion). I render *kāsihta* with *your compassion*, as Kumbhakarṇṇa still talks by comparison. J on the other hand renders it with *uwe geliefde* (your sweetheart).

XXII.35a *sēccha nya tinūtanta atah* (you give in to all their wishes). J renders it with *al uw wenschen worden door u gevolgd* (you give in to all your wishes), disregarding *nya* as the third pers. sing/pl., genitive.

b. *taṇḍa*. J renders it with *vaandels* (banners), perhaps as a result of failing to see in *nya* (line a) as referring to Rāwaṇa's officers. I translate it into *attendants*.

c. *utpāta pati praṇ-praṇ ya*. The literal translation should be *they are the portents for fighting and killing*. J renders it with *yoortekens bestrijdt gij voortdurend* (you always fight the portents).

XXII.41. J overlooks the imperative mood in phrases like *kot pèt kot hayu* which becomes the main cause of the differences in the translations. See also my translation of this stanza in my paper: 'The Oldjavanese Rāmāyaṇa, its composer and composition', read at the International Rāmāyaṇa Seminar in New Delhi, December 1975.

XXII.42d *ñ wañ wuk turu turuñ wuñwakèn*. All the mss. I use read *wañbwakèn* which does not make sense. J renders line d with *inderdaad zijt gij iemand, die diep slaapt en geeuwt* (indeed you are someone who is in deep sleep and yawns). I am indeed struck with amazement by the translation of J which sounds so incredible. How is it possible that a person in deep sleep could *yawn*. Usually one yawns because he is sleepy. If J really means what he writes here, nothing can be more insulting to the intelligence of the Javanese writer. On the other hand, the phrase *туруñ wuñwakèn* or *туруñ wuñu* literary means *not yet fully awake*. In N.J. we have an expression, that is *ñlindur* (to talk in the sleep). It also applies to someone who has expressed a strange thought or opinion, so that other people regard his view as a dream. In fact Rāwaṇa accuses Kumbhakarṇṇa of daydreaming or talking in his sleep.

XXII.43d *Kali*. My reading is based on mss. BCDE, and also supported by the metre. At this point it should be *laghu* not *guru*, as is the case when it is spelt ending with an *h*. This difference in spelling is the reason why J renders *kalih* with *en* (and).

XXII.53a *tar gēlis ñwañ wanèh*. J reads *ñ wañ* and renders the phrase with *niet snel een ander mensch* (not quick another person), whilst I read *tar gēlis ñwañ* (I am not easy to defeat) *wanèh*.....etc.

nyān awak carwa/pañcopacārā ika wruhta riñ citra pañcayuda (your body [is the pot] in which to prepare the offerings, and the five oblations are your knowledge of the five ways of fighting). J renders it with *[en als het offer van] het lichaam, dat de vijf benodigheden by het offer mogen strekken, dat is onze kennis van de*

heerlijke vijf wapens ([and as the offering] of the body, that might be used as the five types of necessities in the sacrifice, is our knowledge of the outstanding five weapons). Poerbatjaraka in *TBG*. 72.171, translates the phrase as follows: *ons lichaam als offerande en onze kennis [in het hanteeren] van de vijf soorten (?) wapens als [die, welke noodig is voor het hanteeren van] de vijf benodigdheden [by het offer]*. (our body as the offerings-dish and our knowledge [in handling] of the five types of weapons as [those needed in the handling of] the five necessities).

lilaṇ nitya etc. My translation and those of J and P differ widely and are very difficult to analyse, e.g. P renders Mahāwīrabhadreśwara with *de grote Wirabhadra*, disregarding the word *īswara* in the translation, while J sees in the word *raṇāṅgāṅgānā* the word *āṅgānā* which he renders with *vrouwen* (women) and which I find to be absurd. My translation on the other hand might not be perfect either. In my view *mahāwīrabhadreśwara* is a combination of Mahēśwara and Wirabhadra, both forms of Śiwa. Wirabhadra is a warlike form of Śiwa, so that it is very correct of Āṅgada to mention him as the godhead to be worshipped in the battleground. (See a picture of Wirabhadra in P. Thomas, *Hindu Religion, Customs and Manners*, opp. p. 27). On the other hand, Śiwa as Bhadrēśwara seems also to be known as early as 400 A.D. in Campā, as a Bhadrēśwaralingam was established at the sacred city of Mi-son by king Bhadrawarman I. Also a Bhadrēśwarapati-lingam is known to have been desecrated by (Sumatran) Malays in the south in the eighth century. This fact is important because it is so close to the date of the RK itself. (See A.K. Coomaraswamy, *History of Indian and Indonesian Art*, Leipzig-New York, 1927, p. 196-7).

XXII.55b *śāstra hētu*. The literal translation of the compound word is *scientific logic/reasoning*. MW. on p. 1304 gives for *hētuśāstra* (reliance on the science of dialectics). Hence my rendering with *excellent instruction*. J on the other hand, after a remark on the spelling, renders it with *heilige geschriften* (holy scriptures).

XXII.64c *alapanta* (god of Death, Śaṅkara). The literal translation is *the collector of the end of life*. J refers to it as *Kāla*, based on KBW.

XXII.78a *wèt nyān durbbala baribin*..... J renders it with *omdat hij zwak werd, raakte hij in verwarring*..... (because he was weak, he became confused) which is completely in contradiction with the following line which reads *rustig wierp hij een scherpe lans* (calmly he threw a lance). How can a person who is weak and confused *calmly* throw a lance to his opponent?

XXII.79a *huntu*. J renders as *zijne tanden* (his teeth) and his translation becomes preposterous. In my view *huntu* which is synonymous with *waja* derived from *wajra* (steel) does not refer to the teeth of Kumbhakaraṇṇa, but most likely to the point of his lance which is made of steel.

XXIII.3d *inigit-igit*. Apparently J confuses the word *igit* (to threaten) with *gigit* (to bite). As a result his translation which reads *terwijl hij telkens gebeten werd* (while he was repeatedly bitten) becomes illogical. How can Rāma discharge an arrow at Kumbhakaraṇṇa, if Kumbhakaraṇṇa is at such a close range that he (Kumbhakaraṇṇa) can bite Rāma repeatedly?

XXIII.11c *Mantaka - Samaramatta*. In this stanza J does not see Samaramatta as one of the *amaṇs* (guardians) of the sons of Rāwana, though he understands Mattaka to be plural. He renders *samaramatta* with *uitgelaten in de strijd* (noisy in battle). In stanza 16, J introduces Samaramatta as one of the *amaṇs*, for the simple reason that he cannot do otherwise, because in this stanza it is stated that Matta is killed by Saraba and Samaramatta by Nila. Yet he does not revise his translation of stanza 11. Perhaps he is deluded by the preposition *riṇ*, which might be derived from *ri-ṇ* another form of *ri saṇ*, used for persons lower in rank. Another possibility is that *ri* which in B.I. becomes *di* in N.J. turns into *si*, as *d* and *s* are known to be interchangeable, e.g. *ra-hyaṇ—da(ṇ) hyaṇ—saṇ hyaṇ*.

XXIII.15. From J's translation it is hard to find out who is hitting who, e.g. *Pawana's zoon was in verlegenheid, omdat hij getrokken en gekweld werd door hem* (Pawana's son was in trouble, because he was dragged and tortured by him). The text reads *baribin ta saṇ Pawanaputra dē nya dinudut dintna nira ya.....* (Pawana's son was perturbed [treated like that] by him (*nya*—the demon); he (*nira*—Pawana's son) pulled at him (*ya*—the demon) and insulted him.....). It is apparent that the fault lies in J's disregard concerning the distinctive meaning of *nya*, *ya* and *nira*.

XXIII.17b *kuda sèwu yékana humi[r] ratha nya kadi parawatādbhuta magōṇ*. J renders it with *duizend paarden trokken zijn wagen, als bergen, zoo wonderbaarlijk groot* (one thousand horses pulled his wagon, like mountains, so fabulously big). From the translation one can only deduce that the horses are extremely big like mountains, whilst the Oldjavanese text suggests that the wagon is so large like a mountain, so that it needs one thousand horses to pull it.

XXIII.21a *wekasañkwa téki bapa* (at length this is my turn, father). J renders it with *laat mijn einde zijn, vader* (let it be my end, father).

b. *huwusën*. The word *huwusën* in line b is not rendered in J's translation, but the one in line c is rendered by *nadat* (afterwards). In fact *huwusën* is the full form of *usën* (soon, in a moment etc.).

XXIII.22b *duryyaśa hiñśaka brata baka* (wicked murderers who made the vow of the heron). This phrase seems to refer to the story of the Pañcatantra of the heron which eats the fish of a pond, but is finally killed by a crab.

XXIII.23d *wimohanaśarāstra* (an arrow that causes perplexity to the enemy). It seems that in Oldjavanese and in Javanese it is called *aji sirēp* (see note about *aji sirēp*). In M.L. Sen, *The Ramayan*, III.313 it is called the *tamasi-maya*, which can produce darkness to confuse the enemy. As *wimohanaśara*, *adrēśya tantra* etc., in my opinion, belong to the field of black-magic, it might have its source in the Atharwawéda or other sources dealing with such matters. The Atharwawéda, in *Sacred Books of the East*, vol. XLII, does not directly mention exactly the name *wimohanaśara*, but contains some battle charms to confuse the enemy. See Chapter V. The *wimohanaśara* is also mentioned in the *Wirāṭaparwa*, used by Arjuna to put the Kaurawas out of action. (See P. Zoetmulder, *Sekar Sumawur*, II.70).

XXIII.24c *adrēśya tantra*. This spell was also obtained by Indrajit when he made sacrifices in the Nikumbhila grove. Besides making himself invisible, he also has an invincible bow, inexhaustible quivers and formidable weapons which he uses, in the following stanzas, to defeat the monkey host. See M.L. Sen, *The Ramayan*, III.313, and HPS. III.460-1.

XXIII.26b *aji sirēp*. This spell called *aji sirēp* in Oldjavanese, seems to be the *wimohanaśara* in the RK or the *tamashi-maya* in the Skt. *Rāmāyaṇa* (See M.L. Sen, III.313). In Java, people still believe that burglars make use of this kind of spell to put to sleep the owners of the house he wants to break in. There is mention of all kinds of spells and formulas in the *Serat Centini* too. Usually the *aji-sirēp* is called *Aji Sirēp Bégananda*, a correlative form of *Méghanāda* (Indrajit). See further: (1) J. Knebel, *Amulettes Javanaises*, *TBG* XL(1898). (2) Tawney, 'The Hand of Glory', *Kathāsaritsāgara*, III. 151. (3) S.P. Paku Buwono V, *Serat Centini*.

XXIII.27c *tamar kĕlu masampar an sapu mata.* J renders *masampar* with *met over de borst gekruiste armen* [*zijne ogen wrijvende*] ([rubbing his eyes] with his arms crossed over his chest). I prefer to render *masampar* with *sitting crossed legged*, as *sampar* in N.J. always has connotation with the legs. I have the feeling that Wibhīṣaṇa must be sitting in a *yoga-āsana*, such as the *padmāsana*, and the like, while uttering the formula *dīpasāñjata*, to keep himself alert. It is also more convenient to rub one's eyes with one's hands while sitting than while one's hands are crossed over one's chest.

XXIII.28a *aji dīpasāñjata* (weapon of light). If *aji sirēp* is known in Javanese literature, so far I have not come across *aji dīpasāñjata* which seems to be a magic formula to counter the *aji sirēp*. If that is correct then we might find a clue here to trace back its source, namely the white magic or even in the Atharvawēda too. I also render *dīpasāñjata* with *formula of alertness*, as it keeps one awake/alert and free from drowsiness or sleepiness caused by the *wimohanaśara*.

XXIII.32a *Himagiri.* Himagiri (the peak of snow) is one of the peaks of the Himalayas. In Java, Himagiri (pronounced Imagiri) is the name of a hill where the princes of Surakarta and Jogjakarta (named after Ayodhyā) are buried. In the R.K. there are 4 herbs mentioned, these are *mohoṣadhlata* or *paramahoṣadhi*, *wiśalyakaraṇi*, *mr̥tajiwanī* and *braṇītasandhinī*, whilst in the Skt. Rāmāyaṇa the fourth name is *suvarṇakaraṇi*. J marvels that this part of the story, Hanūmān's search for these herbs, is not found in the Bhaṭṭikāvya's translation of Leonardi (see e.g. p. 164-169).

XXIII.33d *narāryya.* J renders it with *den vorst* (the king) which obviously refers to Rāma. As in the RK the person who requests Hanūmān to look for the medical herbs is Wibhīṣaṇa — in the Skt. Rām, it is Jāmbawān — in neither case it is Rāma, I am of the opinion that *narāryya* refers to Wibhīṣaṇa.

XXIII.35a *pinatyan aturu.* J renders it with *gedood waren en geslapen hadden* (were killed and had been sleeping). On the other hand I regard *pinatyan aturu* as being synonymous with *pinatyan an aturu* (killed while asleep). Hence my translation.

XXIII.36d *saguṇēṇ raṇāṅgana* (as mighty [as his father] in combat). J renders it with *in alle listen in den strijd* (in all strategy of combat). My trans-

lation is based on the assumption, that the comparison of sons with father goes further than merely a physical comparison but also as in the expression *like father like son*. (See R. Goris, *Storm-kind en Geestes Zoon, Djawa, 1927*).

XXIII.41c *karatala*. J seems to confuse *karatala* (hand) with *krètala* (knife), and forgets that the monkeys do not fight with daggers, knives, swords and so on.

XXIII.54c *makana riñ rana*. J seems to think that *makana* is derived from *makan* (to eat), so that he renders the above phrase with *om te eten op het slagveld* (to eat on the battlefield). Perhaps he is influenced by the exploits of Kumbhakarna who devoured the monkeys on the battlefield. But in the whole story, with the exception of Kumbhakarna, there is no evidence that the demons had eaten the monkeys. In fact *makana* is derived from *kan* (to be satisfied or pleased, to strive after). Hence my translation into *to be successful in battle*. See MW p. 248.

XXIII.56a *apan tahu turuñ inamès* (they were experienced soldiers and were never defeated). J translates the phrase into *want zij waren bedreven, doch zij werden in de pan gehakt* (because they were skilful, yet they were wiped out). J misunderstands the word *turuñ* (never yet).

XXIII.57c *ginulumi*. J remarks that *gulum* is a kind of weapon. I do not think so. The demons are said to be armed with shields and lances. I assume that *gulum* here is the strategy of fighting which is mentioned in stanza 55, and which I imagine to be carried out as follows: there are soldiers attacking the monkeys with missiles, to prevent them from advancing, the shields are used to protect the missile throwers and the lancers from the missiles thrown back at them by the monkeys, then slowly the demons close in (*gulum*) on the monkeys.

XXIII.58d *ta payag arawayan*. J's first reading of the phrase is *ta paya garawayan*, then he remarks that it should be read as *tapay agarawayan*, because he thinks that the demons become like *tapay* (a dish, J says) which spreads everywhere. I will concede that *arawayan* means to spread everywhere, but not *agarawayan*. Thus I read the phrase *to payag arawayan*, assuming the word *payag* is derived from *yag* (to shake), which in N.J. develops into *oyag* (shaky). I render the phrase above as *shaky and broken*.

XXIII.62d *ya tamatan patahën apulihan*. J renders it with *kon het niet standhouden en keerde terug* (it could not hold its position and retreated). I render it in a different way, in fact almost the opposite, as follows: *and because there was no wood, its attack could not be repelled*, in the assumption that the fire, because there is no wood, then attacks the monkey soldiers.

XXIII.65b *dañu-dañu bali kari balawān*. J remarks that *balikari* is not found in the Oldjavanese dictionaries. The word *kari* is an exclamation word. This is the main cause of J's difficulty, because he reads it incorrectly, but his guessing of the translation is close enough.

XXIII.69d *sañ atahën* (the woodcutter). J renders it with *de eigenaar van den boom* (the owner of the tree). I wonder who. I render the woodcutter as Rāma, but I cannot say that Rāma is the owner of the tree-trunk (Rāwaṇa).

XXIII.71c *waruga*. It might be that the correct reading is *waraga* (name of a place) probably in the temple compound (See MW p. 922). J's reading is *waruṇa*, rendered by J with *gebouw* (building) and it seems that J reads it *waruga* also (see J's w.l., p. 519).

d. *iri pañarita nira*. Based on M.W. p. 389, I render the phrase above with *in his undertaking* which differs very much from J's rendering which reads *het beloop van zijn verhaal* (the course of his story).

XXIII.77a *tēka ta umandēm ahrēpa mañān ya mañhrik aṇakar* (they came, and took position. Some were squatting, some lying on their stomachs, opening their mouths and roaring, expressing their eagerness to attack). J's rendering reads as follows *zij kwamen voorovervallende, met open mond, klagende and krijsende* (they came falling headlong forward, with open mouths, they moaned and screamed). Taking it word by word the rendering cannot be said incorrect, but the image created is definitely different.

XXIII.78d *sakatēmu dē nya dīna dinudut tēwēknya kawatēk*. I render this line with *once they met, [one of them] will be slain or bereft of his dagger*. J translates it in a different way as *ieder, die zij tegenkwamen, was beklagenswaardig, zij trokken hun dolk en trokken die uit* (everyone, whom they met was doomed; they drew their daggers and drew them out).

XXIII.81c *akara-karā* (maimed). J renders the word *akara-karā* with *straalden* (shining), perhaps thinking that it is synonymous with *makarakata*. How-

ever, *straalden* is not in my opinion the suitable rendering. My translation is based on M.W. p. 1.

XXIII.84c *mahyāmūk ika sañ Mahodara* (yelling loudly Mahodara advancedetc). J renders it with *Mahodara juichte en trad woedend* (Mahodara was elated and stepped forward furiously.....etc.).

XXIV.3d *agnēyāstra panah apuy pwa pamalēs sañ Rāma lēs lina ya*. I render this line with *they were nullified by Rāma's arrow of fire which made them (the arrows of Rāwana) disappear*. So it is apparent here that I render *ya* with *them* referring to Rāwana's arrows. On the other hand J's rendering is as follows: *de Āgnēyāstra of vuurpijl, het afweerwapen van Rama, verdween en ging weg* (the Āgnēyāstra or arrow of fire, the weapon of Rāma for defence, disappeared and went away). So according to J the arrow which disappears is Rāma's.

XXIV.8c *hēman [n]ikuñ Lakṣmaṇa* (look after Lakṣmaṇa). J renders it with *het is jammer van dezen Lakṣmaṇa* (it is a pity for this Lakṣmaṇa).

XXIV.10 *pōhikañ kani*. The word *pōhi*, derived from *pōh*, in B.I. *pērah-i*, means *to sprinkle a liquid obtained by squeezing something on something*. Hence my translation of the phrase with *[and applied the cure] by sprinkling the water of the brañitasandhinī until the wound was healed*. J's rendering, *hij perste de wond uit* (he squeezed the wound out), is misleading.

XXIV.11a *māraṇa hilañ* (the wounded is cured). J's rendering reads *de dood is verdwenen* (the death disappears) is ambiguous.

XXIV.13. My translation of this stanza is also found in my paper titled 'The Oldjavanese Rāmāyaṇa, its composer and composition', presented at the International Rāmāyaṇa Seminar in December 1975 in New Delhi. Also stanza 134, 135 and 216.

XXIV.14c *mulat ta sira sañ Daśānana sawismayāmaya-mayājayā nrēpasuta* (Daśānana saw this with dismay, and it dawned on him that the prince would be victorious). J's rendering is *dit ziende was Daśānana verbaasd, dit houdende voor eene ziens begoocheling, dat de koningszoon zou overwinnen* (Seeing this, Daśānana was surprised, and regarded it as a delusion, that the prince would be victorious). The keyword for the difference is the word *amaya-maya* which J renders with *eene ziensbegoocheling* (a delusion), whilst I see it as something that becomes increasingly clearer to someone, referring here to Rāwana's disbelief that Rāma

could win to the state that there is a possibility now, when Rāma receives a chariot from god Indra, which gives Rāma equal chance of winning.

XXIV.20a *kya*. J cannot find the meaning of this word in the Javanese and Oldjavanese dictionaries. I find it in the M.W. p. 318 with a cross-reference to p. 240. Hence my translation into *comet*. This rendering proves to be in accordance with the second metaphor.

XXIV.24. J remarks that perhaps the stanza is not original, because of the numerous repetition of words, and J thinks he translates this stanza half-heartedly, which is just a rendering of one word by another. This is also true for stanzas 25, 26 and 27.

XXIV.27b *śilīṃukha*. J regards it as a proper name. I think it fits better in the context if it is rendered as *arrow*. See M.W. p. 1073. Zoetmulder in his book *Sekar-Sumawur* II.67 spells it *śilīṃukha*, but on p. 68 *Śilīṃukha* (with a capital Ś).

XXIV.29a *hañin umirir* (the wind blew softly). J renders it with *de wind blies daverend* (the wind blew thunderously) which is anachronistic with the rest of the sentence which reads *en de aarde was bedaard* (and the earth was calm). The word *umirir* is perhaps the older form of *sumilir* in N.J. The word *sumilir* is contained in a Javanese tune called *ilir-ilir*, all these words seem to refer to the gentle blowing [of the] wind. A tune from Celebes has the same theme. It is called *añin mamiri*.

XXIV.34-37. The translation of these stanzas is very difficult to compare.

XXIV.32. Perhaps this stanza contains the explanation of the picture of the phallus and vulva at the threshold of the door of the temple of Sukuh, and the legend of the test of the bride, because it symbolizes the mystical union of the divine, in other words the union between Śiwa and his Śakti. For further reading about Śiwa and Śakti see H. Zimmer, *Myths and Symbols in Indian Art and Civilization*, p. 137-48. A. Avalon: 1. *The Serpent-Power*, esp. p. 181-256. 2. *Principles of Tantra*, esp. chapter IX, Shiva and Shakti. F. Leeson: *Kama Shilpa*, 2nd ed., chapter III.

XXIV.38d *tuban*. I regard the word *tuban* as derived from *tuba* (poison). See G & R, I, p. 716-7. The phrase *kata² bērbisa* in B.I. fits also

in the context. J, rendering it with *waterval* (waterfall), might be influenced by the meaning of the word *humuñ* which he renders with *bruischend* (roaring).

XXIV.41c *ri göñ ni tan asihta göñ galak alök hiḍēp ni ñhulun*. The difference in translation between J's and mine is explained in the reading of the text. I read *ri göñ ni tan asihta/göñ galak/alök hiḍēp ni ñhulun* (because of your lack of love and [your] great anger, my mind was very much perturbed), whilst J seems to read as follows *ri göñ ni tan asihta/göñ galak alök hiḍēp ni ñhulun* (*wegens uwe groote liefdeloosheid werd mijn toorn groot en werd mijn gemoed neerslachtig*—because of your lovelessness, I became very angry and my mind became depressed). The only reason for my reading as such is that there is no mention of anger on Wibhīṣaṇa's part, when he was kicked in the face by Rāwaṇa, as related in XIV.61, as follows:

*Jāti sañ sujana yar pinaribhawa,
tulya sāgara ikañ hati malilañ,*

*nirwikāra sira dhīra tar akumēl,
tar kēñiñ gēlē-gēlēñ śuci satata.*

(the nature of a noble man when he is insulted, is that he remains composed and unworried. His mind is like the ocean, it is not polluted by filth and remains pure forever).

XXIV.43d *apan saphala sañ Daśāsyār pējah* (because Daśāsyā has died with honour). J renders it with *want Daśāsyā verdiende te sterven* (because Daśāsyā deserved to be killed). Perhaps J has in mind Wibhīṣaṇa's words, which blame Daśāsyā for his own death, but it should be remembered that all those bad things Daśāsyā has done causes only sadness and grief to Wibhīṣaṇa. I based Rāghawa's soothing words to Wibhīṣaṇa to Rāghawa's further elaborations, why Daśāsyā died with honour, as contained in the following stanzas 44 and 45, especially these lines: ".....He died in fierce combat. Whoever dies in battle he goes to heaven. You should not be in grief over him, because he died in great glory in the battlefield....."

XXIV.46c *mudhanyana manah nikañ durjjana* (make the evil minded demons aware of [their wrong deeds]). I regard *mudhanyana* as being derived from *umudhanyana* from *um-udhani-an-a*. On the other hand J seems to regard it as a derivative of *mudha* (*dwaasheid*—foolishness) which is incorrect.

XXIV.50d *panaṇḍa pada*. J reads *panaṇḍa paḍa* and renders it with *als een schat bewaarder* (as a treasurer). I prefer the reading as it is and translate *panaṇḍa* (something to signify) and *pada* (steps). I believe my rendering is more suitable and more likely.

XXIV.51b *apan hana bhaṭāra muṅwiñ sira.* I render *bhaṭāra* with *deities* (plural) whilst J renders it with *eene Godheid* (a godhead, singular). We must remember that in the following line it is stated that there are eight deities in the body of a king or in other words a king is the embodiment of eight deities. So it must be in plural.

XXIV.53a *brata.* J renders it with *geloofte* (vow) whilst I translate it as *meritorious act*, with the stress on *act* or *deeds*, because we will see in the following stanzas that it is not merely a vow, but actions are meant. See M.W. p. 1042.

XXIV.58b *taman pañēpēñēñ pañan mwan inum.* J renders *taman pañēpēña* with *zonder op te houden* (without restraint). My rendering is just the other way around, because I understand *pēpēñ* or *pēñpēñ* as *to take advantage of the opportunity while something last or to opportune in something*. Hence my rendering with *to overdo*. The phrase in N.J. for this kind of counsel in *aja ṇaṇi pupuñ*.

XXIV.61cd *ya tūtana ya tū maṇiktēkana ulah masēsēran ya sēsēran magōñ.* Without an understanding of the underlying idea of the comparison of the pearl necklace, a satisfactory and meaningful translation of these lines is unthinkable. I refer to J's translation which reads *hij worde gevolgd als een juweelen halssnoer, dat schuift als een groote ring* (he is followed like a pearl necklace, which moves like a big ring). It sound senseless, illogical and proves meaningless, e.g. how could a necklace move like a big ring, how does a ring move? The absence of a note how little it might be which may reveal J's understanding of the line, make it the more obscure.

Below is an attempt to unravel the meaning of the pearl necklace. The size of the pearls is not the same, one is bigger than the other and so on till the smallest of them all, yet they form a complete unit. Another clue is the word *sēsēr* which means *to spin*. It is not the necklace that spins, as J's translation suggests, but the pearls. Hence my translation into like *pearls in a necklace*. The necklace is only to denote that the pearls form a unit, related one to the other in a certain system. The pearls spin. So in my mind the necklace is in fact an allegory of the solar system, in which the sun is the biggest, followed by its satellites of lesser size. In our case the sun is the biggest pearl which refers to the king.

XXIV.62cd *garit.* J renders it with *verticale streep tussen de wenkbrouwen* (the vertical line between eyebrows). I am certain J means the *tilaka* (a mark

on the forehead of girls, made with coloured earth etc.) See M.W. p. 448. I am convinced with the translation here, because *tilaka* is also a kind of observance. The *cintāmaṇi* is a jewel worn on the forehead. M.W. renders it with *thought gem*, supposed to yield to its possessor all desires, which is in accordance with the attributes of Śiwa as the Supreme Deity. There might be a correlation between the *tilaka*, the *cintāmaṇi* and the *trivēṇī*, the point where the Suṣumnānāḍī meets the Idā and Piṅgalā nāḍīs, which is assumed to be located in the forehead, also believed to be the location of the *ājñācakra*. See: (1) A. Avalon, *The Serpent Power*, p. 322; (2) H. Zimmer, *Myths & Symbols* etc. In Oldjavanese literature, see *Dharmaśūnya* (the Philosophy of the Void).

XXIV.63d *wiśiṣṭa makūḷa*. J renders it with *wiens onderscheidingsteeken a kroon is* (one whose distinguishing mark is a crown). M.W. p. 990 confirms this, hence my translation into *king*. From stanza 63 down to stanza 86, there are differences in the translation which are hard to define.

XXIV.64a *masimsima samādhi*. To me there is only one explanation of this phrase, namely that *samādhi* is the means to obtain union *with god* symbolized here by a ring. Therefore *samādhi* is the keyword, meaning *abstract meditation* and *union* (See M.W. p. 1159).

XXIV.70c *pējah pwa kila duṣṭa mantun nikā*. J renders it with *bij uw dood blijven uwe slechte daden achter* (when you are dead, your bad deeds stay behind). Definitely it is not true. Were it true, then the dogma about *karma* is false. What is wrong with J's translation is that he regards *duṣṭa*, which he renders as *bad deeds*, as the subject of the sentence, whilst in fact the subject is still *wibhawā* (power) in line *a*. See Introduction about the relationship between the RK and the Nitiśāstra.

XXIV.74a *tat yojwala*. J suggests to read it as *tatwojwala* and translates it accordingly as *de glanzende waarheid* (the brilliant truth). I do not agree with him and maintain the reading as it is, and render it *be always open*, which means that even in sleep the king must always be alert.

XXIV.78d *asiṇ malahakēn malāwat malit*. J remarks that he cannot translate the word *mala*. I render it with *opponent*, based on M.W. p. 792 which explains that *mala* means physical and moral impurities. These kinds of impurities are referred to in the R.K. as the enemies/opponents from within and without, e.g. in the following stanza. See the word *mala* (impurities) in stanza 85.

XXIV.87-126 are translated into English by C. Hooykaas in his article titled, 'The Paradise on Earth in Leñka', in *B.K.I.* 114(1958). CH is the code used for C. Hooykaas. I could not suppress the impression that CH closely follows J. Stanza 100-107 is also translated by W. Aichele in *Djawa* 8(1929).

XXIV.91b *brata*. J and CH render it with *gelofte* and *vow* respectively, whilst I translate it as *act*. (See MW. p. 1042).

XXIV.92d *amalēs*. J renders it with *wederom* (again), CH with *and took its former shape* and I render it with *as compensation*.

XXIV.93d *hiḍēp nya maturu nūni pējah yāñipi*. J renders it with *en verbeelden zich, dat zij vroeger geslapen hadden en gedroomd hadden, dat zij dood waren*. Translated into English we will get CH's translation which reads *they thought that in their sleep they had dreamed of being killed*. My translation reads as follows *they thought that they were asleep and dreaming when [actually] they were dead*.

XXIV.95a *sāmpun sampūrṇna sampat sira ratu sumilih Lēñkāḍiḥa gahan*. J renders it with *nadat hij volkomen volmaakt was geworden, volgde hij op als vorst van Langka vermaard*. CH's rendering which reads *after [Wibhīṣaṇa] had been made completely perfect he succeeded as a king in Lēñkā renowned* is an exact translation of J's rendering. On the other hand my rendering, reading *[Wibhīṣaṇa] was perfectly installed as king and acknowledged throughout the kingdom of Lēñkā*; based on the assumption that the first part of the sentence (the installation of Wibhīṣaṇa as king) is referring to stanza 89, the second part is the recognition of the people outside the capital city. The word *gahan* (*vermaard*, renowned) refers to the fact that the people throughout Lēñkā had at least received the news of the succession.

XXIV.95b *sañ hyaṇ bhūta. sañ Guṇa. kāḍēg sira mulat*. J renders *sañ hyaṇ bhūta* with *de Opperwezen* (the Supreme Being). CH renders it with *gods, demons*. I regard it as a *dwandwa* compound, in the same meaning as *surāsura* or *dēwadāitya*.

My reading of *sañ* is m.c. and *Guṇa* is based on mss BCDEF. See *Kalangwan*, p. 462, no. 9, *śārdūlawikrīḍita*. K's reading is *sagana*, rendered by J. with *met de Gana's* and CH with *and demi-gods*. In my opinion *sañ Guṇa* is the appropriate reading. Many times Wibhīṣaṇa is called *guṇawān* (the virtuous one) e.g. in stanza 98, a., only 3 stanzas further. In the New-Javanese literature (e.g. *Serat Rama*) or by the Javanese people, Wibhīṣaṇa is better known as *Gunawan Wibisana*.

kādëg sira mulat. CH is at a loss in translating the last part of this line which he signifies with a note and question mark. J renders it with *zij zagen, dat hij geïnstalleerd zijn* (they saw, that he was installed [as king]). The key-word is *kādëg* which CH and J seem to give the same meaning as *adëg* in *madëg* before it. The Javanese equivalent for *kādëg* is *ñjěñěr* and in B.I. it is (*berdiri*) *těrmangu-mangu*. Hence my translation into *to stand agape*.

XXIV.97b *añël.* This word is rendered by CH with *uneasily*. The literal meaning is *worn out, tired, exhausted* etc., so that *manuk añël* is a *tired bird*, hence my rendering into *resting*.

XXIV.98d *matwab.* I render *matwab* (belching) with *stomach-ache*, because in this case belching is usually the result of stomach-ache due to over-eating of *durians*.

XXIV.99d *somyāñaway-away.* I render it with *beckoning kindly*, whilst CH translates into *nodding to each other*. In my imagination, the *śrigaḍiñ* and mango flowers which are waiting for the bees to come, are beckoning them because they have stayed too long at the *aśoka* and other flowers.

XXIV.100b *milwāpēs tēka ronyāñipis amaya-mayā āpan mañimaya.* Aichele renders this part with *a lotus of crystal*. In the story of How King Vinitamati became a Holy Man (*The Ocean of story*, VI.69 sqq) we find a story concerning a lotus of crystal in the lake of Mānasa.

XXIV.100d *maṭwa ñ inak bogěñ madhukara.* W. Aichele (W.A.) renders it with *voert het de zoete spijs der bijen met zich mede* (brought with it the sweet food aroma (?) along). I render it with *arousing the appetite of the bees*, based on the literally translation which in my view should read *bringing craving for good food to the bees*.

XXIV.101a *bumi kanaka.* I translate *bumi* into *nest*, as in Sundanese the word *bumi* means *house*, which is perfectly suitable in this context. CH renders it with the Gold country, perhaps he is thinking *suvarṇadvīpa* (the island of gold—Sumatra) or he takes it over from W. Aichele.

XXIV.104d *mahandodohi sakarěñ.* The literary translation is *intentionally turning away for a while*. CH renders it with *momentary show of indifference*.

XXIV.105. I cannot describe the differences in translation between CH's and mine. Aichele's can be regarded as a variation.

XXIV.106d *ḍarapati wělu wok yēkā pipi ruṣa.* *Ḍarapati* is a wood-pigeon

or ring-dove. I have translated the phrase above in accordance with the description of a ring-dove found in Webster's *Third New International Dictionary*, page 1958 column 3, which reads:

1. a common European pigeon (*Columba palumbus*) larger than the stock-dove or rock pigeon and having on each side of the neck a whitish patch and the wing edged with white.

2. a small dove (*Streptopelia risoria*) of South-eastern Europe and much of Asia that is related to the common turtle dove, is often kept as a cage bird, and is buffy with a black collar.

In my opinion the description of *Columba palumbus* is closer to that in the RK, although the dictionary mentions it as a common European bird, the idea concerning the bird might originate from the Ariers. Hence my translation. The word *ruṣa* gives the first clue. M.W. p. 886, renders *rūṣ—rūṣati* with *to adorn; to decorate*. CH's translation of *pīpīruṣa* is based on F.H. van Naerssen's hypothesis of the word *pīpīruṣa* which van Naerssen himself still doubted. Because of the nature of his perception of this word, CH puts a question mark after his translation. Aichele renders it with *terwijl hij met lokkende toon fluit* (while he emitted cries in teasing tones).

XXIV.107a *satwātūt buddhi satwa prasama tan asuwè ta wwañ nya mapalōh*. It seems that the juggling with the word *satwa* in the phrase *satwātūt buddhi satwa* has led CH astray. He even considered *buddhi satwa* as meaning *Bodhisattwa*. CH's reading of the word *ta wwañ nya* which he reads as *tawwañnya*, plunges him into confusion and forces him to put a question mark after his translation. Aichele's translation of the second part is also caused by his misunderstanding of the word *ta wwañ nya*. The description of this stanza reminds me of the description of the hermitage of the sage Kaṇwa, the father of Śakuntalā in the Ādiparwa.

XXIV.108a *moñ tañ moñ*. Here also CH misunderstands the phrase which literally means *the tigers are no longer tigers*, in the sense that they are not wild and ferocious. In this stanza it is said that instead of chasing the deer, the tiger is gored by the deer and instead of roaring with anger, the tiger is crying out. The *camara* and *kañcil* are regarded as being the same genus by the Javanese author, as is also the case with other animals, e.g. *syuñ* with *atat* etc. If a translator does not realize this fact, he will probably be confused. In my view the principle underlying this fact is similar to the usage of so many names for one person, e.g. Rāma is also rendered with Rāghawa, Raghusuta,

Raghūttama, Rāmabhadra etc, Hanūmān with Pawanasuta, Māruti, Bāyuputra etc.

XXIV.109sq. Only by closely studying the behaviour of those animals in their natural habitat can a translator be inspired to make a good translation of these kinds of descriptions in the Rāmāyaṇa. Reading my translation and comparing it with CH's, one may wonder, whether we use different Old-javanese texts.

XXIV.122a *luṅ-luṅ*. I render the word *luṅ-luṅ* with *shoots of [creepers]*, whilst CH regards it as *a kind of bird*. The translation of the rest of the stanza is very divergent.

XXIV.123c *binturun*. J in his wordlist p. 405 renders the word *binturun* with *a type of bird*. Seemingly CH agrees with J, as he renders *binturun* with *binturun-birds*. I prefer to think of *binturun* as *a type of monkey*, since there are already various types mentioned in the foregoing lines e.g. *tukaṅ*, *wērūk*, *woraṅ-utan* and perhaps also *binturun*. Also the following phrase which reads *yan turuṅ aturu-turu riṅ toraṇa maṅik sandiṅ landak* (which descended from the tree and took a nap in the jewelled pavillion near a porcupine) seems to justify my guess. I must admit that the sight of a bird sleeping near a porcupine might be nice, but I insist that it is most unlikely.

XXIV.124a *tulyāśapatha*. I analyze *tulyāśapatha* into *tulya-a-śapatha* (as if they never curse one another, as if they never quarrel with each other). I render the phrase above with *as if expressing their fondness of each other*. CH's translation is inspired by his daughter, who apparently has read the book of Prof. A.L. Basham, *The Wonder that was India*, especially about the ordeal of the ploughshare. However, as a village boy, I grew up amongst domesticated animals, like goats, sheep, cows and buffaloes etc., and the above mentioned phrase only brings back pictures, buried and hidden away in the memories of childhood long, long ago. The translation of CH and J of the remaining two lines is almost beyond comprehension.

XXIV.125c *mēnē tāṅ syāsa sinawuṅ*. J misses the word *tāṅ* in the translation or misunderstands it. Instead of a negation, *tāṅ* as a variant of *tan*, he understands it as a particle denoting emphasis. The word *tan* as such can also be found in stanza 108a (*moṅ taṅ moṅ*). CH's translation agrees with mine.

XXIV.129. J seems at a loss here. Apparently he has forgotten the treatment Sītā had experienced in the Aśoka garden, which was witnessed

by Hanūmān, Hence his incomprehensible translation, which he himself questions.

XXIV.134. See my translation of this stanza in my paper titled, 'The Oldjavanese Rāmāyaṇa, its composer and composition'.

XXIV.147c *apa tat.* I render it with *because*, whilst J renders it with *waarom* (why) which gives rise to the controversy in translation. See following note.

XXIV.148-153. The text of the RK at this part appears to be very brief in comparison with the Skt. version, so that many things are left out, creating misunderstanding on the part of translators of the RK. By comparing it with the Skt. version, BK. L, p. 183-5 and HPS. III.334-7, I consider that I am in a better position than J in this case.

XXIV.155a *hana sira.* J seems to read it *hané sira* and regards *sira* as being second pers., sing. or plural, as evident in his translation which reads *die in u zijn* (who are in you). It is obvious that his mind still lingers on the *Hastabrata*.

XXIV.162c *dulëg.* I render it with *distress*, whilst J translates it into *haat* (hatred) which in my view has no support from the text. There is no trace of hatred in the heart and mind of Sītā. She prefers to die on the pyre, because she wants to be reunited with Rāma in heaven. If she hates Rāma, because of his suspicion of her, most likely she will leave him, and not remain faithful.

XXIV.174cd *alāñ-alāñ denta dhūmāraṇa n prajā, apat[t] ala[d] dē nikanāñ malānaput.* The literal translation is *there[will be] many hindrances for you in giving protection to the world, because you are bad, overwhelmed by impurities.* J obviously reads *alad* instead of *ala*, the *d* is only m.c., likewise the second *t*.

XXIV.176d *apan[n] ikañ karmma lëwih lawan widhi.* This phrase is comparable with an expression in N.J. which reads *ajar kalah dēniñ dasar* (nature is stronger than education). However J renders *widhi* with Schepper (Creator), so that his translation reads as follows: *want de som van goede and slechte werken is machtiger dan de Schepper* (because the total of good and bad conduct is more powerful than the Creator) which is completely untrue.

XXIV.178a *maṇāpa.* I render it with *miserable*, based on MW. p. 618, while J translates it into *slecht* (bad).

cd. *narēśwarāñhiñ sira līṅku uttama, tathāpi yar śoka nihan sirāpasah.* These lines are very difficult to understand. J's rendering is bewildering. I am of the opinion that Trijaṭā is hinting on Rāma's separation from Sītā. At that time Rāma, according to Trijaṭā, is the best man on earth. Hence my translation.

XXIV.182d *bhakti.* My rendering is based on mss. BEF. K's text reads *bhakta* and J renders it with *eten* (to eat).

XXIV.198a *rāma.* J regards the word *rāma* as a proper name, Rāma, whilst I regard it as a derivative of *ama* (father).

XXIV.200d *dampati* (husband and wife). The reference to this form of Wiṣṇu is of course the form of Wiṣṇu as Arddhanari, half Wiṣṇu and half Śrī.

XXIV.211b *apus.* In Javanese *apus* can mean *weak, feeble, not well.* J remarks that the meanings of the word *apus* in the dictionaries do not fit the context.

XXIV.214 *Yamunā ya wēnañ mawēh hayu
ta-sibu buddhi ya śuddhi dē nika
tēmu tañ lwah agōñ sunirmmala
ratu niñ tirtha pawitra Jāhnawī*

(The river Yamunā is able to give you happiness. Take a bath there and your mind will be purified. Then you will come to a big flawless river, the king of holy rivers, the Jāhnawī).

The rivers Yamunā and Jāhnawī (Ganges) are indeed regarded as sacred and I strongly believe that the Oldjavanese poet does not only tell his readers, that if someone physically takes a bath there, their mind will be purified, because he knows that the readers of the RK which is written in Oldjavanese will not be able to go to India. What the *rakawi* wants to express is perhaps its symbol in Tantric mysticism, because the Yamunā and the Gaṅgā according to the *Sammohana Tantra*, are supposed to be the Piṅgalā and Idā nāḍīs. The Suṣumnā is supposed to be the Saraswatī river. Sometimes the Gaṅgā and the Saraswatī is reversed. It is said that these three nadis meet at one spot between the eyebrows, called *triwēṇī*, where the *ājñā-cakra* is located. Then it is stated that *bathing* there (at the meeting-place of the three rivers = *triwēṇī*) yields abundant fruit. A. Avalon expounds that by *bathing* there, is meant when the mind is suffused with a full knowledge of this *cakra*, great benefit is thereby attained

(*The Serpent power*, p. 322, notes no. 2 and 5 and p. 181-256). H. Zimmer states that the Ganges is said to be *sukha-dā* (bestowing prosperity) and *mokṣa-dā* (securing salvation). (*Myth & Symbols* etc., p. 110).

XXIV.216d *masibū syūh jēnu kumkumè susu*. J renders it with *zij wasschen zich erin en wrijven het blanketsel fijn en de curcuma voor de borst* (they washed themselves therein and ground the cream and curcuma for the breast). I get the impression here that J seems to have in mind that the girls of Ayodhyā come to the river to bathe and to make the curcuma and cream. However, the impression I obtain from reading the Oldjavanese text is that the saffron cream on the breasts of the girls, perhaps put there the previous night before going to bed, comes off, when bathing and because of scrubbing. This saffron cream then brings about the yellowish colour of the water. Hence my translation into *who bathe [so that] the saffron cream on their breasts is washed away*. See also my translation of this stanza in my paper, 'The Oldjavanese Rāmāyaṇa, its composer and composition'.

XXIV.218. In this stanza J lets Wibhīṣaṇa stand up and take the word, which is completely against logic. First, Wibhīṣaṇa interrupts the speech of Rāma, his superior and benefactor, which is not correct. Secondly in line *d* there is reference to the speaker being victorious. In the Rāmāyaṇa, the battle between Rāma and Rāwaṇa is never called the battle of Wibhīṣaṇa, so that it is impossible for Wibhīṣaṇa to claim victory. Thirdly, the message is intended for Bharata, who rules over Ayodhyā while Rāma is away, and whom Wibhīṣaṇa has never met.

XXIV.219c *t-udik manuṁsuṇa*. J remarks that *t-udik* is not found in the dictionaries. In fact *udik* is found to the present in the B.I., e.g. *pulang ke udik* (to return to one's place of origin). In this particular place *udik* means *to return via the same route*. Hence my translation.

XXIV.221b *mastawa*. K's reading is *maśrawa* and J notes that this word is not found in the dictionaries. My reading is based on mss BCDEF.

c. *kita kārwa ta līnku māsiha*. The literary translation would be *hey both of you, have mercy, I ask*.

XXIV.224-225. My translation differs so widely with that of J., it is difficult to analyse. Likewise stanza 229-230.

XXIV.234a *katuluy*. The difference in translation here is brought about by the misinterpretation of the word *katuluy* on J's part. J obviously

understands *katuluy* as *worden voortgezet* (to be continued). In B.I. it would be *dilandjutkan*, whilst usually the equivalent of the word *katuluy* in B.I. is *terlanjur*. Here Wibhisaṇa wants to excuse himself for talking so much, or to justify his long talk, by the reason that he is in fear of being separated from Rāma.

XXIV.235. I cannot follow J's translation.

XXIV.240c Janārdhana. It seems incredible to see that Rāma and Sītā are compared with Janārdhana (Viṣṇu) alone, while in the following line they are compared with Kāma and Rati. I feel that the poet juggles with words here, he might have had in mind Arddhanarī when he wrote Janārdhana, perhaps regarding *jana* as synonymous with *nara*. If this notion is correct then the comparison is perfect, because in line *b* Rāma and Sītā are said to be *dampati*. See about this in stanza 200 d.

XXIV.242-260. Frequently there exists major differences in the translation of J's and mine, which are extremely difficult to explain. Wherever possible further notes will be provided.

XXIV.245b *payuṅ wiah*. J renders it with *een zonnenscherm van watermoes*, which I do not know. Based on the word *wiyah* in G & R II.66-7, I translate *payuṅ wiah* into *ordinary umbrella* in contrast with the royal umbrella held by Nala. Also the colour of the umbrella which is blue-black (*wuluṅ*) indicates that it is not a ceremonial umbrella. See e.g. *The Ocean of Story*, II.263-72.

XXIV.246b *wawānirira mas* (to carry a golden fan). J's rendering into a batik pattern seems to me to be far-fetched. *Irir* is a fan according to G & R. I.117.

XXIV.248a *akurug eraṅ*. J could not make sense of it. (See his note on p. 433, *BKI* 94/1936). My translation which reads *carried an armour with triangular patterns* is based on G & R. I.66. The *kotaṅ antakusuma*, a kind of armour which in the *wayaṅ* is worn by Ghaṭotkaca, the son of Bhīma, by which he obtains the ability to fly, is also believed to have this pattern. (See J.E. Jasper, "Tengger en Tenggerezen," II.217-8 in *Djawa*, 1927, afl. 4). According to Jasper, Sunan Kalijogo obtained a *kotaṅ antakusuma* from the prophet

Muhammed s.a.w., which up to the present is inherited by the princes of Surakarta and Yogyakarta.

c *Kēsaraṇakusarāṇusirèṇ drēs*. The phrase *anakusarāṇusirèṇ drēs* must be understood as an adjectival phrase, such as *saṇ mabahu mawidaṇ* etc. J seems not to see it this way, with the result that his translation is very hard to comprehend.

XXIV.251a *sinta*. J regards it as a name of a girl. Whether he means Sinta, the Javanese spelling for Sītā, the wife of Rāma is not clear, but even so it is too ridiculous to imagine. M.W. on pp. 697, 1213, 1214 has a list of meanings of the word *sita*, and my translation is based on one found on page 1214.

XXIV.252b *mamisamaṅgamabhawa*. I regard this word as being a compound of *ma-wisaṅgama-bhawa* (the character of people who break up the marriage), in other words *the conduct of adulterers*. Concerning this seemingly misconduct see H. Zimmer, *Myths & Symbols*, p. 177-8).

XXIV.257c *tan hudāni ta hudān ira linku*. J seems to see in the words *hudani* and *hudan ira* as meaning *rain*, so that his translation reads *zijn regen was geen regen, naar mijne meening (his rain was not rain, in my opinion)*. In my view *tan hudani* must be understood as meaning *not able to be seen, not able to be described, not able to be imagined*.

XXIV.258 *hāh hudan prabhu jugān pahayu ṇ rāt*. J's translation reads *O! De regen van een vorst verfraait de aarde* (O! The rain of a king beautifies the earth). In my opinion J cannot refer to Indra when he says *the rain of a king*; on the other hand, it is not clear who or what kind of king can claim rain as his property. My translation reads *Ah! The rain is the king amongst those [elements] which are capable of beautifying the world*. Different ways of reading the text produce this variation in translation or create misunderstanding.

XXV.2c *akon saṇ hyaṇ Agastī Jawa r-uṅgu*. My reading is based on mss. BCDEF. Kern's reading is *akon saṇ hyaṇ Agastī jala r-uṅgu*. There has been quite a controversy about this line, not concerning the reading of either *jala* or *jawa*, as the scholars concerned in fact do not consult the mss., but just relying on K's text, but about the action of the sage Agastya or Agastī or Agastin. See e.g. CH in *B.K.I.* 114.365 note 22. CH criticizes the translation of P. (*beval Agastya plaats te nemen in het water*), in which he says that the text should read *uṅgwa* instead of *uṅgu* to justify P's translation. In that case the

metre will be faulty. I have the opinion that P's translation is alright, because usually after the word *akon* the verb following it are always given the a-arealis' suffix. If it does not occur in this particular place, it is only because the metre cannot comply with it. (See Zoetmulder, *De Taal van het Adiparwa*, p. 15). In the RK at least, I get the impression that *metre* comes before *grammar*.

The problem I would put forward here is of another nature. It is the choice between the words *jala* and *jawa*. After looking up the story in the Rāmāyaṇa of Wālmīki (HPS) and Bhaṭṭikāvya's translation by Leonardi, I could not find any episode in which Agastya was mentioned to stay in the water (*jala*), only that on his way to the south he ordered the mountain Windhya to bow before him and stay that way till he returned. People mentioned that he went to the sea and never came back (see Sister Nivedita, *Myths of the Hindus & Buddhists*, p. 386-7). In the *Sejarah Melayu* there is also mentioned about a king called Suran, a descendant of Alexander the Great who descended into the sea, but in reality he went down to Palembang (Aftabul 'ardz) where he married the princess Mahtabu'l Bahri. (S.M. p. 15-8). In the case of Agastya we may assume that he too went down to Java and stayed there, because it is a well-known fact that statues of Agastya are found at several places in Central and East Java, dating as early as 760 A.D., when king Gajayana built the temple of Dinaya. This is well before the earliest date proposed so far for the writing of the R.K. which is placed under the reign of king Balitūn (898-930 AD). Fortunately we also know that at that time the Prambanan temple of Lorojoṅgraṇ was built, where the statue of Agastya was placed in the southern niche of the main temple, and where on the inner side of the balustrade the story of Rāma was depicted. There have been some arguments against the RK being the text followed by the sculpturer of the Śiwa-temple. Deeper study of the story of Rāma in the Oldjavanese Agastyaparwa might reveal that this version might be the model used by the engraver(s). (See e.g. B.R. Chatterjee, *India and Java*, I.37). As Poerbatjaraka does not publish the text of the Agastyaparwa in full in his thesis, I would like to put some quotations from J. Gonda's edition of the Agastyaparwa to support the view that Agastya had indeed come to Java and stayed there. The text below is derived from Gonda's edition (p. 343), though the spelling and translation are mine:

hana sira siddha paṇḍita taruṇa, saṇ Drēdhasyu naran ira, anak bhagawān Agastya naran ira, saṇ tumahap agra niṇ Windhyaparwata sambaddha, ri dē nyan ahyun[t] umunto dalan saṇ hyaṇ Aditya, saṇ pinakadidēwa, makakṣētra Yawadwīpamaṇḍala.

(There was a young but perfect pundit, called Drēdhasyu, the son of the sage Agastya, who had stopped the top of the powerful Windhya-mountain to grow, because it wanted to block the route of the Sun-god, [Agastya] who was regarded as Ādidēwa (Śiwa), who had his hermitage in the region of the island of Java).

It should be noted that I read *umunto*, derived from *wuntu* (to block) instead of *tumunto* of Gonda. A mistake, either by the copyist or the transcriber is most likely, as the Javanese or Balinese letter *ta* is very much alike with *ha*. Further I would like to note that my translation of the word *makakṣētra* (to have a hermitage) differs from those of Gonda and P. My rendering is based on the story of the sage Baradah who is said to have his hermitage in a graveyard (*kṣētra*) of Lemah Tulis (See Poerbatjaraka, Calon Arang, *BKI*. 82).

p. 394: *hana sañ Ilā naranya, anak sañ Trēṇawindu naran ira, ikañ pinaka-siśya mami, matapa iké Yawadwipa maṇḍala.....*

(There is another wife[of Pulastya] called Ilā, a daughter of Trēṇawindu, who is a student of mine, who has a hermitage here in the region of the island of Java).

I use the above passage only to confirm the fact that Agastya is really believed to have stayed in Java and had established a religious school with students like sage Trēṇawindu, which is also known in other Oldjavanese works, e.g. the Tantu Paṅgelaran.

On the other hand *Java* is also mentioned in the Rāmāyaṇa of Wālmīki, that is when Sugrīwa sent his troops to search for Sītā in the eastern region he said, among others: "O, dwellers in the woods, search carefully in all these places that are accessible by climbing and swimming and the Island of the Seven Kingdoms Yawa, also.....etc." See 1. HPS. II.274. 2. B.R. Chatterjee, *Java and Sumatra in Indian Literature*, p. 22.

For further reading about Agastya, see: e.g. (1) Poerbatjaraka, *Agastya in the Archipel*, who has explored also other field such as *praśastis* etc. (2) J. Gonda, *Agastyaparwa, Brahmāṇḍa Pūraṇa*, and other works. (3) K.A.N. Shastri, *Agastya*, *T.B.G.* 76(1936).

XXV.4d *laradakēn*. J renders it with *matig* (*uw vaart*)! (slow down!) CH criticizes the translation of J. sharply, because CH argues that Rāma is supposed to govern the Puṣpaka, not Sītā. CH then translates *laradakēn* into *now it can be assuaged*. I find both translations unsatisfactory, as they overlook the

fact that Rāma's party stops at the lake of Pampā to take a bath. Yet I still can accept the translation of J., I go even further, to translate *laradaken* as *stop!* Unlike CH who sees in this order something wrong, namely as if Rāma does not govern (CH's word) Puṣpaka, but Sītā, I can see here, that it is indeed Rāma who controls the Puṣpaka. We must bear in mind that Puṣpaka is not an ordinary aerial car, but in fact a living being which can be ordered to stop or start.

XXV.5a *ta-sibu*. CH again criticizes J of overlooking the fact that *ta* is an abbreviation of *kita* (BKI. 114.365 note 26). In consequence of this finding CH translates *kita* into *us*, which I regret to say is unfortunate, because *kita* in Oldjavanese in most cases means the second person, except in very rare occasions, which I suspect to be a mistake on the part of later copyist. Besides, the *ta* in stanza 5a is in fact an imperative form, as is more obvious in CH's transcription (*t-asibu*), no possibility at all to see the *t* there as first person plural.

The translation of the last two lines of this stanza is too far-fetched, both J and CH talk about the restoration of Ayodhyā by either Sītā or by Rāma and Sītā. Ayodhyā does not suffer at all either from the war in Lēnkā or due to the absence of Rāma. More than once Rāma has praised Bharata as being virtuous and an excellent ruler. As a matter of fact Bharata has improved the welfare of Ayodhyā.

XXV.7b *ri tēpi-tēpi nya*. By adding the word *river* in his translation without placing it in square brackets, CH creates a distorted picture. In fact he creates *a river* in this stanza. The particle *nya* here refers to the *alas-alas* (forests) in line *a*. And what is meant by *tēpi-tēpi ny alas* here, which I render with *boundaries*, is in fact parts of the forest where there are no tall trees. It can be a clearing or places where the trees do not grow too close to each other.

c. *rāga*. The word *rāga* also confuses CH. Apparently he thinks that *rāga* means *basket* as in B.I., but it seems here that *rāga* still has its Skt. meaning (colour, passion, desire, beauty. See MW. p. 872). Perhaps CH is influenced by the fact that the second *raga* is read by K with a short *a* in the first syllable, but if he takes into consideration the *guru-laghu*, then he will discover that the writer is compelled to spell it with a short *a* in order to obtain a *laghu*.

XXV.8b *patiga nya kapwa tinanēm tanēman*. J in his word list, p. 251, referring to RK, VIII.54, Nag. VIII.2 and other places renders the word *patiga* with *plaveisel*, *vloer* (pavement, floor). CH in BKI 114.366 renders *patiga* with *compound*.

In the above line it is impossible to render the word *patiga* with pavement or floor. In stanza 13d the phrase reads *ri sisi nin patiga*, and there is still a chance that *patiga* might mean pavement, floor, or compound or field as I suggest in my translation. The phrase in RK, VIII.54, reads *patiga nya markata manik makiris*, also might support J's rendering. I translate the word *patiga* in this particular line into *yard*. The phrase in Nag. VIII.2 referred to by J reads *patigan ika binajralēpa maputih*, which is translated by Pigeaud into *its parapet is diamond-plastered, white*. (See *Java in the 14th century*, I.7, III.9). Concerning the word *patiga*, Pigeaud II.19 elaborates as follows: *Patiga* is a technical term of architecture. . . . In the case of the watch-tower, *patiga* can only refer to the parapet around the open top. I cannot agree with Pigeaud's translation of *binajralēpa* into *diamond plastered*, because in my opinion, even if Majapahit was so wealthy and Hayam Wuruk so extravagant, he would not decorate the walls of a watch tower with diamonds. Therefore I agree with J which renders *patiga* with *plaveisel* (pavement), and I suggest *binajralēpa* means *to be paved with stones*, *bajra* meaning *hard*.

XXV.10b *kala yar kuyan kayu kuñit kawalot*. CH reads *kalayar* which he renders with *we float* and it seems that he renders *kawalot* with *entwined*. I render *kala yar* with *sometimes* and *kawalot* with *surrounded*, because the curcuma-plants are no creepers.

c. *camara*. CH renders it with *buffaloes*, whilst I translate it into *yaks*. Perhaps CH thinks there are no yaks in Indonesia, but as Zoetmulder points out, the scene of the Rāmāyaṇa in Kawi is not set in Java or Indonesia, though there are enough evidence that some details refer to Java (see Introduction).

XXV.12c *padēwāharan*. In a note about the *padēwāharan* of Indrajit, Nikumbhila, I suggest that *padēwāharan* should be rendered with *sacrificial ground*, though I translate it into temple (*dēwagrēha*), because it appears that *padēwāharan* seems to be regarded as synonymous with *dēwagrēha*, though perhaps in the sense of *pahoman* (offerings-place). CH renders the word *padēwāharan* with *invocation to the gods*.

XXV.13b *pikatan*. I do not agree with CH who renders *pikatan* with decoy-bird, because in my view it is the name of a kind of bird, while a decoy-bird can be any bird used as bait to catch a bird of its kind. And what reason is there for the existence of decoy-birds at a hermitage, where all the animals are tame, and who would be engaged in such a low profession as hunting (for birds) is the occupation of *caṇḍālas*. Would a brahmin in the hermitage of the sage Bharadvāja, then allow himself to carry on such debased practices?

XXV.15cd *nirāēpkṣa sakṣaṇa mētu n kaharēp, marēgi n marē sira mamrih magiraṇ* (without regard [to anything] all his wishes come true in seconds, satisfying everyone who comes to stay). CH renders the two lines above with *his deliberations easily and instantly bring forth fulfilment; he satiates those who approach him, gently and joyful*.

My translation is based on the belief that these lines contain an illusion to the power of the sage Bharadvāja, e.g. when he entertains Bharata and his followers, and Rāma's wish at the end of his return journey in the Rāmāyaṇa of Wālmiki (See HPS. III.353-5).

CH's rendering seems not to contain a trace of relation to these episodes I mention.

XXV.16bcd. CH seems to miss the point here. Line *a* says that the sage Bharadvāja is so perfect, that everybody near him becomes wise. Line *c* even says that the animals too are influenced by the sage Bharadvāja and strive for knowledge. CH's translation gives a confused picture of the whole thing. And from here on, because CH seems not to be able to comprehend the situation in the community of animals in the hermitage in their pursuit of knowledge it is plain perplexity. This kind of description can still be found frequently in the *wayaṇ* literature, the Serat Cēntīni and the like. I cannot give a full account of CH's translation. Whenever possible I will forward a note, but the heedful reader is bidden to consult CH's article 'From Laṅkā to Ayodhyā by Puṣpaka', in *BKI*. 114.

XXV.21c *baka*. This word is found twice in line *c*. CH obviously holds the view, that both have the same meaning, so that his translation reads *the baka—herons.....cease to act as herons*, whilst in fact the first *baka* means *crane, heron* etc. and the second *baka* means *deceitful, cunning* etc. (See M.W., p. 719).

XXV.25a *hayān*. This word should be read *hayam* (water-hen). The mistake has perhaps its origin in the fact that *m-n-ñ* in Skt (the *anuswāra*) is interchangeable, and the desire of the poet or the copyist to use alliteration. CH becomes lost here, perhaps because his thought is tied up to the word *hayān* (epilepsy).

XXV.29d *ikañ iṣṭi Kāla ta iniṣṭi nika* (they want to become worshippers of Kāla). Perhaps this is a clue to the existence of the Kālacakra in Indonesia, known already since the time of Balitūn or perhaps even long before then, as the Borobudur temple is already known to be tantric in character.

XXV.30b *waśatā*. It seems that the correct reading is *wasitā* (unbounded power. M.W., p. 929) in accordance with mss BEF. My translation is based on this reading. CH seems to render it with *power* too.

XXV.31d *aṣṭaguṇa iṣṭi*. CH's note, which says that *aṣṭaguṇa* is the Javanese *aṣṭagīna*, a *manik*, a jewel etc. (BKI. 114.370 note 54) is misleading and temerarious. In my view the word *aṣṭaguṇa* still has its original Skt meaning. The phrase is *aṣṭaguṇa iṣṭi*, meaning *an oblation consisting of butter, fruit etc., opposed to the sacrifice of animals*. See M.W. p. 169 for *iṣṭi* and M.W. p. 357 for *aṣṭaguṇa*. Hence my translation into *offering which consists of eight kinds of ingredients*.

XXV.33c *luluy mañidañ*. The words *mañidañ* means literally *to live as a deer*, that is *to live on plants/vegetables*. In N.J. it is called *tapa ñidañ*. There are many types of *tapas*, a.o. *tapa ñidañ* and *tapa ñaloñ* = (to live as a deer and to live as a bat). On doing the *tapa ñaloñ* one should tie his legs on a branch of a tree and hang upside down as a bat. This kind of *tapa* (asceticism) seems to be the one practiced by Rāwaṇa in the *Hikayat Sri Rama* (ed. W.G. Shellabear, p.1-2). Perhaps the vow of Gajah Mada not to eat *palapa* (*tan pamañan palapa*, *Pararaton*, p. 26-9) meaning *not to eat spices*, in N.J. *mutih*, belongs also to this kind of asceticism.

XXV.37. Here again CH loses the details of the story, as he mentions in his translation that Sītā has left Rāma, on the banks of the Tamasā-river, whilst what actually happens is that Rāma followed by Lakṣmaṇa and Sītā have left Sumantrī (the prime minister of Ayodhyā) and all the people following them from Ayodhyā. As a result of this misconception, CH's translation is incomprehensible.

XXV.40a *nimna*. I render it with *suppressed*, based on the meanings found in M.W. on p. 551, which a.o. lists *depressed*, *sunk*, *downward*. CH renders it with *profound*.

b. *aṇumbah* (one bathing). In my view this word refers to the bathing girls mentioned in stanzas 50-55. Also see stanzas 78-81, especially stanza 80. CH renders *aṇumbah* with *purification* denoting the actions of the priests, and comes into difficulties with the translation of the following lines, because he has followed a false lead. See e.g. line 41b, which ends in a question mark.

c. *ulam got*. CH renders it with *got-fish*, obviously assuming that the word *ulam* means *fish*, as in N.J. *krama* for *iwak*. In my view the word *ulam* means *young leaves* or *vegetable eaten raw*, as it is a desirable diet for *yogis*. See e.g. Desmond Dunne, *Yoga made easy*, ch. XII, esp. pp. 144-7).

d. It seems that there is a belief that unsalted food minimised the sex-urge, which helps considerably in the wakening of the *kuṇḍalini śakti*. (See S. Sivanandā, *Sure ways for Success in Life and God-Realisation*, p. 223).

XXV.44. Differences in the reading generates differences in translation here, e.g. *r-anti* is read by CH as *ranti*, name of a kind of fruit, and CH becomes doubtful of his translation, *karaṇraṇ* (emotional person) and *paṇ i* (the branches are...) are also regarded as names of plants.

XXV.48d *dumadyakēṇ taḥunta* It is obvious that CH does not know the meaning of this phrase, because it is a word in the language of the peasant. As a son of a village chief, I heard the phrases *tahun iki ora dadi*, *tahun iki ora mētoni* and the like frequently. The meaning is that the crop at that particular year is unsuccessful etc. As these mishaps always had a great impact on the life of the people, I can remember it very easily. If the crop failed, it was not only the people that suffered, but also my father and my family, leading for instance in the delay of the payment of my school fees, lack of food etc.

XXV.50a *taṇ[w]ay*. K's reading is *taṇé*, which is rendered by J and CH with *broad*, as shown in their translations. I am pretty sure of my reading, because in my view Rāma asks Sitā to bend down, to look more closely. If it is only to look at the river Sarayū, Sitā does not need to look closely. The reason that Rāma wants Sitā to bend down is to see the *colour* of the water. It seems very trivial, but it proves detrimental to J's and CH's translations.

XXV.50. Here again my translation and that of CH has proceeded in opposite directions. In my translation the birds are warning the girls who have lost their *kains*, in CH's the girls are imitating the bird.

XXV.58. CH remarks that the story of the heron here is an allusion to the story of the heron in Pañcatantra or the Javano-Balinese Tantri, but does not give the exact story referred to. I looked it up in the Pañcatantra by A.W. Ryder, and find the story of 'The Heron that liked Crab meat' on p. 76-81. The only difference is that the heron is killed by the crab, while in the RK, the *kuntul* tries to rescue the heron, but fails because of the interference of a prawn. The death of the heron is not stated. In Bali, there are still statuettes of wood or buffalo horns made, representing this motive of the story.

XXV.61a *dalup akan*. Instead of reading *dalup akan*, CH reads *dalupak* and cannot go further, and this matter affects his translation of the last three lines of the stanza. The word *manèka* in line *d* should be regarded as a variation of *anèka* (not one; not once), not derived from the root *nèk* (to climb) as seen in CH's translation.

XXV.63d *linsa*. CH renders this word with *the ticks*. According to the Oxford dictionary *a tick is an insect parasitic on various animals*. In Javanese, the word *linsa* means the egg of ticks, in this case the tick is a louse.

XXV.65d *wilalan*. J renders it with *glazemaker* (dragonfly). See J's Wl., p. 542. CH follows J's rendering. Also he does not regard *alap-alap* (mind the reduplication) as a kind of bird. I cannot agree with him that the *daryyas*-bird eats dragonflies. It is a kind of *putër* and eats grain. On the other hand I regard *alap-alap* as a hawk, and a hawk will never satisfy itself with dragonflies and grasshoppers. The picture I obtain from the stanza is, that a couple of *burwak*-birds with their young (*wilalan*) were looking for food under a tree. Then a hawk swooped down to catch one of the *wilalans*. The parent, the *burwak*-birds, raised an alarm, but the *putër* and *daryyas* could not help, and out of fear hid themselves on a branch, sitting close together, perhaps covered by leaves. We see e.g. in the story of king Śiwi, the hawk and the dove, that the hawk claims to feed on doves etc. This would explain the fear of the *putër* and *daryyas*-birds.

XXV.68c *wruh-wruh*. J regards *wruh-wruh* as a kind of tree (see Wl., p.561). CH is more confident and identifies the tree with the *wru*-tree, perhaps bearing in mind the *waru* or *wëru*-trees. I cannot get rid of my first impression that the writer wants to say something about the ability of the monkey in jumping, but sometimes causing trouble to other animals, because of the mischievous character of the monkey.

XXV.72a *lënis*. *Lënis* in N.J. is a kind of mango. Hence I identify *lënis-lënis* with a tree. G & R. II.173 explains *lënis* as the name of a kind of teak-tree. On the other hand CH identifies *alësës* with a tree, perhaps in accordance with J's Wl. p. 496 which reads *leses-naam van een boom* (name of a tree), but I suspect the prefix *a-*, which is also used to form an adjective.

XXV.82d *rëndèn*. I think CH is correct in assuming *rëndèn* to be the *dëndèn* of today, because my mother used to dry the *dëndèn* exactly like what is mentioned in this stanza, that is the meat is strung together and the string is then fastened to a piece of bamboo, so that it looks like a bow. The bow is then fixed above the fire in the kitchen when it rains or placed in the sun hanging together with the clothes, after they are washed. This precaution is taken to prevent the cat stealing the meat.

XXV.85c *mapiñjun*, to wear the kain in a way that it also covers the breast, leaving the calves of the legs exposed. See G & R II.204. CH's translation is confusing by the loss of this word.

XXV.88b *atap satata*. I render *atap* with *dense(ly)*. See J's Wl. p.227. CH seems to regard it as meaning *roof* as in the B.I.

XXV.96c *tuṅgaṇan*. CH renders it with *vehicle*, but in Oldjavanese it usually means *horse*, and by failing to understand it as such, he is at a loss.

XXV.98d *kahnyan hinyah in rat ratu-ratu nin arūm wanwa nya winuwus*. This expression has more or less the same meaning as 'home sweet home' or the Indonesian expression which reads *hujan emas negeri orang, hujan keris lembing negeri sendiri, baik juga negeri sendiri*, which means *even if we are suffering in our own country, and enjoy a good life in a foreign country, we still feel that our own country is the best*.

XXV.100. See also my translation of this stanza in my article '*The word taji in the Rāmāyaṇa Kakawin*'.

XXV.102c *warul*. J renders it with *naam van een boom* (name of a tree). I think it is unlikely. Perhaps J's rendering is based on G & R. II.13. If J is correct then line *d* which reads *kadi papraṇan hidēp* (seems there would be a fight) will not fit the context. So I think *warul* should be an animal which could put up a good fight against the spider. The thought of this fight arouses emotional feelings in Rāma's heart, which is mentioned in lines *a* and *b*. In fact Rāma's heart is filled with anxiety, like someone who is riding on a horse, but the harness is broken and the control of the horse depends entirely on that part of the harness, which is made of woven cloth. See this expression used by Swami S. Sivananda in *Sure Ways for Success in Life etc.*, p.114.

XXV.106a *ñ parahu pan parahu*. The proa (*parahu*) is indeed a means of transport (*para-hu*) is the literal translation of the term.

XXV.108. CH remarks that he is not convinced by Aichele's translation, which is not available to me, so I cannot give my judgement. However, while doubting the translation of Aichele, CH cannot give his own translation, in my view because he fails to see in the word *kumāra*, the god of war Kumāra, the son of Śiwa. I once went along with people catching lobsters at Ujung Kulon on the western tip of Java, and the way they caught the lobsters is similar to that mentioned in this stanza.

XXV.111. I cannot describe CH's translation of this stanza particularly in comparison with mine, e.g. *tan ari* (all the time, without bounds), read by K. *tinari* is rendered by CH as *beloved wife*, while the stanza is talking about a horse laden with a too heavy burden of oil, salt and rice. It seems that the further I go in reading CH's translation, the more perplexed I become, and my impression is that CH while translating the stanzas was also in despair, bewildered by repetition of words and alliterations.

XXVI.1b *salawas in mañjanma*. J renders it with *zoo lang als men zich incarneert in levende lijve* (as long as there are people on earth). I am not sure of my rendering of J's translation. I regard Ayodhyā as the subject of the verb *mañjanma*, hence my translation of the phrase into *since its foundation*.

d. *sambēga*. It seems to me that the N.J. meaning of the word is more appropriate in this context than the Skt one. (See G & R I.875 and M.W. p. 1115). I base my translation of the word on G & R, whilst J seems to found his rendering on the Skt meaning. Perhaps J is influenced by the following stanza, concerning the people in turmoil etc., whilst I prefer to stick to the comparison with the mood of an ascetic etc.

XXVI.3c *hintrakēn*. K's text reads *hantr* and J remarks that this word is not found in the dictionaries. My reading is based on ms. B, while mss. CDEF have *hēnirakēn*. We can safely assume that the flaw in CDEF can be ascribed to the copyist.

XXVI.4a *wada huya*. J reads *wadahu ya* but does not understand what it means. Hence his confused translation. *Wada* is derived from *wad* (to say, to speak) and *huya* is a variant of *kuya*.

XXVI.6d *ri sor nikañ hā*. J remarks that he cannot find the meaning of the word *hā* in the dictionaries. I translate it into a *hā*-tree/plant, with the understanding that *hā* is an abbreviation of a name of a tree/plant, e.g. *hāno* (palm-tree), *handon* (calodracon Jaquinia), *hambawan* (mango-tree) and *hara* (fig-tree). Amongst these, the most probable plants or trees that grow near a river is the *handon* and the *hara*.

XXVI.7. See my translation of this stanza in my paper, titled *The Oldjavanese Rāmāyaṇa, its composer and its composition*. In my view line *d* refers to Rāma and Sītā, and not to Bharata as J's translation suggests.

XXVI.8d *nda t-anēmbah tan ěmbih*. J overlooks the word *tan* in *tan ěmbih*. Hence his translation into *en ween* (and cry).

XXVI.11-16. I cannot compare my translation with CH's because he seems not so sure about his which is evident from the numerous question marks and lacunae in the translation.

XXVI.18d *r-usapi ñ rahi*. My translation and that of J are literal translations, which sounds a bit strange, but if one watches a dance performance of the *wayañ-orañ*, one still can see traces of this in the hand movements of the dancers at similar scenes.

XXVI.19-20. See also my translation of these stanzas in my paper 'The Oldjavanese Rāmāyaṇa, its composer and its composition'.

XXVI.22. This stanza has been translated by J. (*BKI*. 94/1936) and P (*TBG*. 72/1932), but I give up to compare my translation with theirs. The translation of stanzas 22-26 is not very exact, as there are too many words used in the text that do not need to be translated as they are repetitive phrases. Besides, in many cases I am not sure. May later translators be more fortunate, perhaps by comparing similar passages in the other *kakawins* and even with more recent products of literature such as *Serat Centini*, the *babads*, *pañji*-stories etc.

XXVI.25a *baṇḍa Baṇḍira*. At first I translated *baṇḍa* with a crippled attendant of the court, bearing in mind that he is the equivalent of an *abdidalem palawija* or *kalawija* in the kratons of Surakarta and Yogyakarta. These *abdidalem palawija* are in appearance ugly, usually they are disfigured people, but believed to have great *mana* which can complement the power of the king. But then I have the notion that he is the jester of the court, in the Javanese courts he may

be compared with an *abdidalem cantan baluñ*. See Stutterheim's 'Oudheidkundige Aanteekeningen', *BKI*. 92(1935).181-211. Perhaps *baṇḍa* is a mixture of the Skt words *paṇḍa* (weakling, eunuch) and *paṇḍā* (wisdom, learning, knowledge). See M.W. p.580. Perhaps the name Baṇḍira is derived from *waṇḍara* (eunuch). See M.W., p.915. J translates *baṇḍa* into *hansworst* (*kok?*)

c. *jalaṇḍaka*. M.W. on p.415 renders it with *watereggs*, the *fry of fish*. I think *roe of fish*. I think *fish roe*, the eggs of water-living beings (fish) is a better rendering.

XXVI.29a *madulur*. I render it with *thereupon*. J renders it with *met zijn broeder* which is utterly wrong, because Rāma is going to his bedroom where Sītā has been waiting for him. J's translation of the following stanzas consequently gives a totally different picture.

XXVI.39b *sēmbahakēn dēmakan ri narēndra*. Without knowledge of the customs of the Javanese/Balinese courts, this line is difficult to understand. The fact is that queen Sītā gives presents to Trijaṭā, mentioned in stanza 38. In stanza 39, Trijaṭā receives the presents from Sītā by making a *sēmbah* and expressing gratitude (*sēmbah nuwun*). The preposition *ri* can mean *to* as well as *from*. So it is not correct to think that Trijaṭā also gives presents to the queen in return at that time. The gifts of Trijaṭā are in the form of tribute and have been offered at the time of arrival.

XXVI.50. Now and again in the past I have wondered why the RK does not contain a *māhātmya*. Even in my latest paper on the RK, titled 'The Oldjavanese Rāmāyaṇa, its composer and composition', I still adhere to the accepted view, that reading of the RK only benefits the *yogīśwaras* and the *sujanas*. After translating the whole *kakawin* it dawns on me that the meaning of the most intricate lines at the end of the story, reading as follows: *byaktāwās ucapanta riñ juluñ adomuka pinaka-nimitta niñ lēpas* (if it is read to unfortunate people, either low or high in rank, they will understand it beyond doubt which will ultimately lead them to heavenly Bliss). J's rendering is: *Helder en duidelijk zijn uwe woorden: voor de ongelukskinderen met afgewend gelaat is het de oorzaak der verlossing*, whilst P. translates the same line as follows: *Stellig zal Uwe definitie van wat noodlottig is en van het tegenovergestelde ervan, duidelijk zijn, hetgeen een voorteken is van (het bereiken van) het volmaakte*. I will leave these lines untranslated.

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c) LIST OF ABBREVIATIONS

- afl: *aflevering* (Du) - part
A.J.: Anno Javanica
A.N.U.: Australian National University (Canberra)
B.I: Bahasa Indonesia
B.K.I.: Bijdragen tot de Taal-, Land-en Volkenkunde, published by the Koninklijk Instituut voor Taal-, Land- en Volkenkunde, The Hague
B.K.L.: Bhaṭṭikāwyaṃ, translated by G.G. Leonardi
B.S.O.A.S.: Bulletin of the School of Oriental and African Studies
B.T.J: Babad Tanah Jawi
C.H.: C. Hooykaas
cod. or.: codex original
ct: canto
Du: Dutch
ed: edition
F.K.I.: Feestbundel, published by the Koninklijk Instituut voor Taal-, Land- en Volkenkunde
g: *guru* (Skt)
G.I.S.: Greater India Society
G.K.I.: Gedenkschrift v.h. Koninklijk Instituut voor Taal-, Land- en Volkenkunde van Nederlandsch Indie
G. & R: J.F.C. Gericke and T. Roorda, *Javaansch-Nederlandsch Handwoordenboek*
H.P.S.: H.P. Shastri, *The Rāmāyaṇa of Vālmiki*
H.Z.: H. Zimmer, *Myths and Symbols etc.*
J: Juynboll
J.G.I.S.: Journal of Greater India Society
J.M.B.R.A.S.: Journal of the Malayan Branch of the Royal Asiatic Society
J.O.I.: Journal of the Oriental Institute (Baroda)
J.O.R.: Journal of Oriental Research (Madras)
J.R.A.S.: Journal of the Royal Asiatic Society
J.R.A.S.S.B.: *ibid* Straits Branch
K: Kern or Kern's text-edition
K.B.W.: Kawi-Balineesch-Nederlandsch woordenboek by v.d. Tuuk 1897-1912
K.G.P.H.: Kanjèn Gusti Pañéran Harya
l: *laghu* (Skt)

- lsp: *lan saṇaṅgilanipun* (N.J.) and so on
 Mal: Malay
 MD: McDonald, *A Practical Sanskrit Dictionary*
 ms(s): manuscript(s)
 MW: Monier-Williams, *A Sanskrit-English Dictionary*
 Nāg: Nāgarakretāgama
 N.J.: New Javanese
 nl: *namelijk* (Du) — namely
 no: number
 N.R.: *nieuwe reeks* (Du) — new series
 O.J.R.: Old Javanese Rāmāyana
 opp: opposite
 P: Poerbatjaraka
 P.B.: Paku Buwana
 Pi: Pigeaud
 RK: Rāmāyana Kakawin
 S: Soewito Santoso
 Skt: Sanskrit
 S.M.: Sejarah Melayu
 T: Teeuw
 Tag: Tagalog
 T.B.G: Tijdschrift Bataviaasch Genootschap van Kunsten en Wetenschappen
 (Tijdschrift voor Indische Taal-, Land- en Volkenkunde)
 V.B.G: Verhandelingen van het Bataviaasch Genootschap van Kunsten en
 Wetenschappen
 V.G.: Verspreide Geschriften
 V.K.A.W.L.: Verhandelingen der Koninklijke Nederlandse Akademie van
 Wetenschappen Afdeling Letterkunde
 V.K.I.: Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en
 Volkenkunde (The Hague)
 vol(s): volume(s)
 wl: wordlist

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